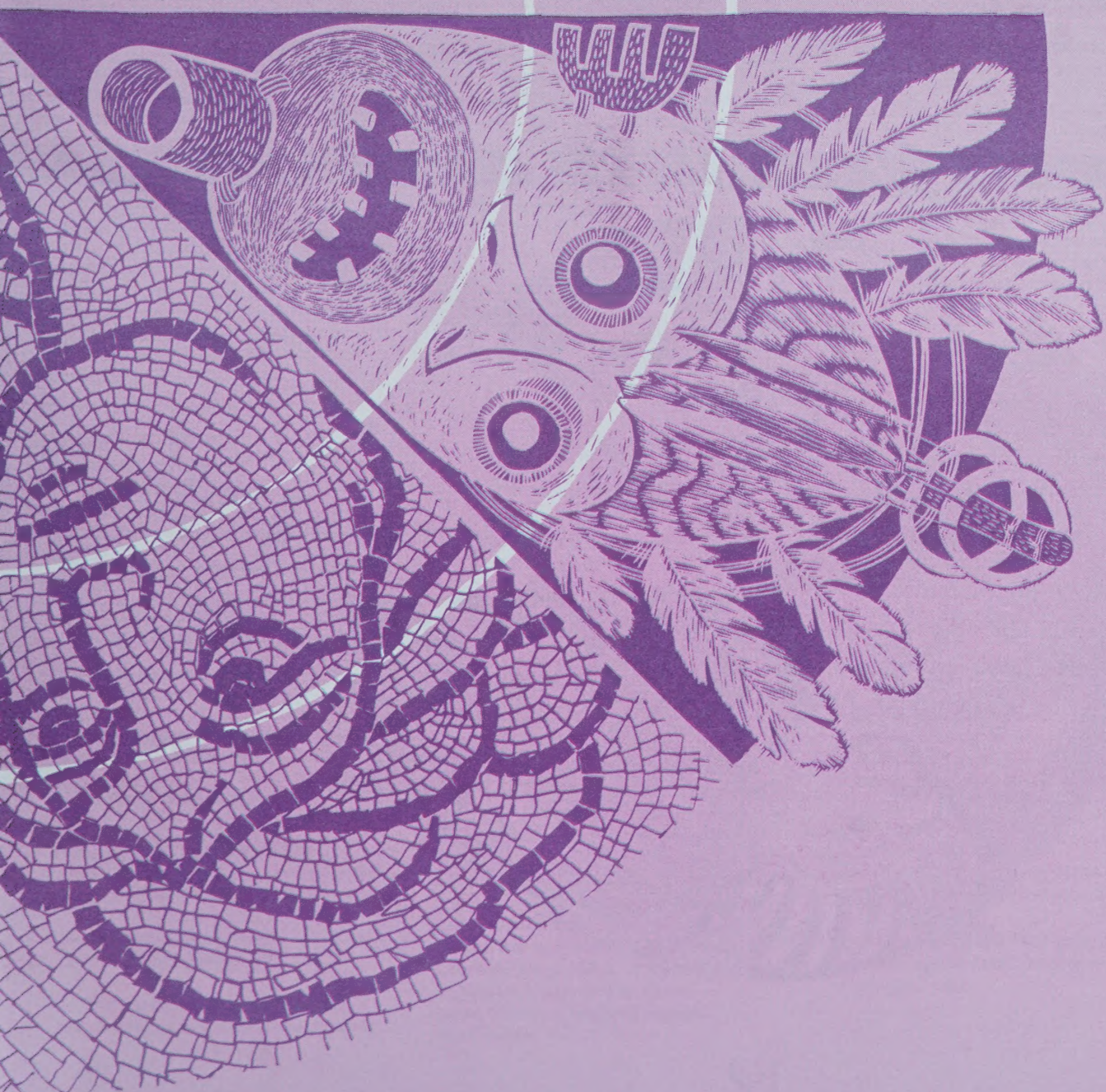


MASSACHUSETTS COLLEGE OF ART

PROGRAM OF CONTINUING EDUCATION FALL 1993

Your self portrait here



THE CAMPUS

ADMINISTRATION BUILDING

- 1 Admissions Office,
Art Education Department
- 2 Main Gallery
- 3 Core Department,
Huntington Gallery

COLLINS BUILDING

- B Foundry, Welding
- 1 Glass, Ceramic Kilns
- 2 Ceramic Studios
- 3 Metals, Papermaking

GYM BUILDING

- B Woodshop
- 1 Gym, Security Office
- 3 Printmaking

KENNEDY BUILDING

- 1 Cafeteria, Charrettes, The Art Store
- 2 Student Center, Career Resources,
Student Affairs, Nurse
- 3 Painting Department
- 4 & 5 Painting
- 6 Photography Department

NORTH BUILDING

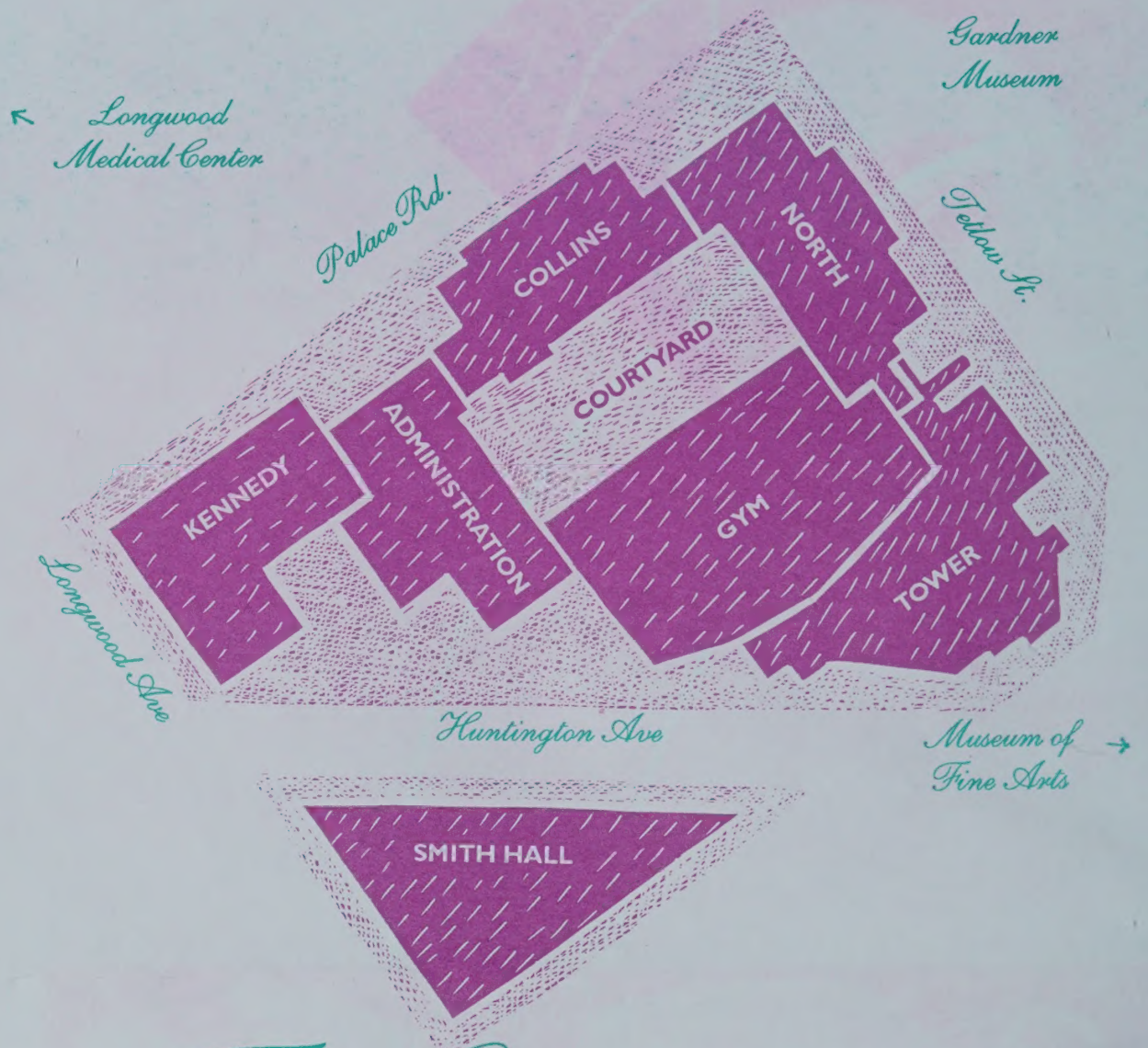
- 1 Film, SIM, Sculpture
- 2 Graduate Studios, Sculpture Studios
- 3 Fibers

SMITH HALL

Dormitory

TOWER BUILDING

- 1 Entrance 621 Huntington Ave
M Mini Cafe
- 2 Graduate and Continuing Education
- 3 Audio/Visual Department
- 4 Storage
- 5 Critical Studies
- 6 Design Department
- 7 Amiga Computer Lab
- 8 Macintosh & IBM Computer Labs
- 9 & 10 Design Studios
- 11 President's Office
- 12 & 13 Library



THE COVER

ON THE COVER

- A From Self Portrait by Frida Kahlo, 1946
- B Your self portrait here
- C Negakfok, Eskimo cold weather spirit, late 19th century
- D Angel, from the Cathedral of Santa Maria Assunta, 19th century
- E Tutankhamun, circa 1325 B.C.
- F From Self Portrait by Vincent Van Gogh, 1888
- G Sarasvati, Indian Goddess of Learning & the Arts, 17th century
- H From Josephine Baker by Alexander Calder, 1927



MAKING THE PORTRAIT WHEEL

1. Copy the form on page 15 to register for classes.
2. Draw your self portrait in space B.
3. Cut along white lines.
4. Mount onto cardboard and assemble using a brass fastener.

GENERAL INFORMATION

As a publicly supported professional art school,
The Massachusetts College of Art
is proud to provide the highest standards
of instruction to the broadest possible audience.
Our aim in Professional & Continuing Education
is to offer an environment in which each student can realize
maximum potential as a creative individual.

Our programs are very accessible.
The schedule varies from one-day workshops to fifteen week day
and evening classes during the year and in the summer we offer a variety
of scheduling options from seven-week evening classes
meeting once or twice per week to one, two
or three week intensive day classes.
Our cost is still very affordable.

We serve a community of aspiring artists
who come from every conceivable professional and social background, and
who range in age from teenagers to octogenarians. Regardless of your
medium, profession, experience, or age,
we welcome you to the Mass Art community of artists.

WHO

You We have a wide range of courses and programs for adults, college and high school students. The backgrounds, needs and interests of our students vary greatly. There are no admission requirements (unless prerequisites are noted in a specific course description).

Faculty Our faculty are highly acclaimed professional artists and teachers. They have met the same standards for qualification as the full-time faculty and in fact many teach in both programs. For information about individual faculty see pages 12-13.

WHAT

Courses There are more than 100 in variety. Some are for the novice, others are for the experienced. There are classes for those interested in design, fine arts, art education, art history and humanities. To get an idea of what is offered or to find something specific, look at the courses listed under the particular department on pages 4-7.

Credit Unless designated as non-credit workshops, all courses may be taken for credit. Those classes numbered from 100 to 299 may be taken for undergraduate credit; those from 300 to 499 may be taken for either undergraduate or graduate credit; and those from 500 to 599 for graduate credit only. Courses may also be taken on an audit/no credit basis.

Registration Begins

When catalogue is available

Phone-In

August 2-27, Monday thru Friday, 1-4pm with MasterCard or Visa.
Call (617) 556-2555.
After August 27th, Walk-in or Mail-in your registration.
Students with tuition waivers, may not register by phone.

Fax

You may fax your registration. Include MasterCard or Visa card number.
Fax # 617/566-4034

Walk-In

Walk-in and register during regular Continuing Education office hours (Monday-Thursday, 8am-7pm & Fridays, 8am-5pm)

Classes Begin September 9
Classes End December 23

For more information on class days and times, see course descriptions, pages 4-7.

WHEN

Courses and special programs are scheduled for your convenience: evenings, days, weekends, etc. Please check our calendar on page 4 to quickly review our schedule of courses.

WHERE

Our campus is conveniently located near the Museum of Fine Arts, the Isabella Stuart Gardner Museum and the Longwood hospitals on the green line and bus route. The Tower, Kennedy, Administration, North and Gym buildings are located at the corner of Huntington and Longwood Avenues. Our newly renovated Collins Building is located on Palace Road. For all buildings, enter Huntington Avenue. See the map on page 2.

HOW

You can register for classes as soon as the catalogue is available. Register by mail or in person at the Continuing Education office on the second floor of the Tower Building, Huntington Avenue or, if you have MasterCard or Visa, by telephone at (617) 556-2555, August 2-27, Monday thru Friday, 1-4pm.

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Exhibitions

Artists are invited by student organizations, departments, concentrations, individual faculty, or through the formal visiting Artists Program. Artists are housed in the visiting artists' apartment in the Smith Hall Dormitory. Availability of this residence has facilitated collaborations with area museums and educational institutions. Recent guests have included artists from throughout the United States, Mozambique, Poland, Czechoslovakia, Spain, Yugoslavia, Ireland, Colombia, Uruguay, Italy, Cuba, Japan, Germany, England, England and Canada.

COSTS

1. Once per semester (registration, library, student services, I.D. fees)	\$54.50
2. plus tuition per course:	
Audit (no credit)	\$300.00
or	or
Three Undergraduate Credits	\$360.00
or	or
Three Graduate Credits	\$450.00
3. plus Lab Fee:	
This varies with each course; it covers supplies and/or maintenance of the studio area used by a specific course. The amount is listed with each course description and schedule listing.	
4. Workshops:	
See workshop descriptions for more information about costs, page 12. Students who register for a workshop only, do not pay the \$54.50 Registration Fee.	

1993/94

Exhibition Schedule

Main Gallery

September-October
Royal Academy Architecture Show
Drawing and Models

November-December

Nancy Graves
Recent paintings & Sculpture

Huntington Gallery

September-October
Rob Moore/Retrospective
Paintings, Sculptures, Works on Paper

November-December

Janet Zweig/New Sculptures
Kinetic sculpture employing devises as
dot matrix printers and primitive wooden wheels.

The Huntington and Main galleries are located
in the Administration Building at 623
Huntington Ave.

ADMINISTRATION:

William O'Neil,
President

Betty Buchsbaum,
Senior Vice President for
Academic Affairs
Patricia Doran,
Dean of Graduate and
Continuing Education
Susan Lane,
Associate Dean of Graduate
and Continuing Education

MASSACHUSETTS COLLEGE OF ART BOARD OF TRUSTEES:

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Nancy McCarthy,
Bookkeeper
Irina Staats,
Marketing Intern
Liz Weinstein,
Administrative Assistant
Sharon Williams-Welch,
Coordinator, Summer High
School Program

This Brochure was prepared
on the basis of the best
information available at the
time of publication.
Therefore, specific statements,
including fees, dates, course
offerings, admissions and other
policies may be subject to
change without notice.
The College reserves the right
to cancel any course for which
there is insufficient enrollment,
to combine courses and to
restrict the registration in a
course whenever necessary.

This catalogue is published at
no expense to the
Commonwealth of
Massachusetts.

Catalogue Editor:
Susan Geller
Catalogue Designer:
Linda Bourke
Printer:
Mass Web Printing

**CONTINUING
EDUCATION
MASSACHUSETTS
COLLEGE OF ART**
2nd Floor, Tower Building
621 Huntington Avenue
Boston, MA 02115
(617) 232-1555, ext. 443
Fax: (617) 566-4034

OFFICE HOURS:
Monday thru Thursday,
8am-7pm
Fridays, 8am-5pm

C A L E N D A R

Courses generally meet one evening per week from 6:30-9:30 (Critique) or 6:30-10pm (Studio). Courses marked with an asterisk meet during the day.

See Course Descriptions on pages 4-7 for specific information on course days and times.

Mondays, September 13-December 20

DE2XX-CI Photography for Designers
2D Design
DE224-CI Conceptual Drawing
IL220-CI Intro to Illustration
FD100X-CI Fashion Fundamentals
ID100X-CI Fundamentals/Indus Design
FIB2XX-CI Papermaking, Collage & Construction
FMI80-CI Introduction to Filmmaking
PH100-CI Photography I
PH268-CI Photography II
PH271-CI Color Photography
MP3X7-CI Collage & Beyond
FA102-CI Life Drawing
FA103-CI Watercolor
FA200-CI Intermediate Painting
PM100-CI Intro to Printmaking
GL232-CI Cold Glass Techniques
SC251-CI Figurative Clay
SC253-CI Welding

Tuesdays, September 14-December 21

*AE423-CI Psychology of the Viewer
*SF172-CI Drawing Studio
SF172-C2 Drawing Studio
CSA365-CI Russian Art & Architecture
*CSA3X2-CI Art in Boston
CSC401-CI Writing Children's Literature
DE224-C2 Conceptual Drawing
DE260-CI Typography
DE3X1-CI Book Design I
DE4X1-CI Book Design II
DE313-CI Intro to Amiga Computer Design
DE329-CI Freehand Drawing
DE361-CI Typography II
GD321-CI Graphic Design III
MP31X-CI Art with a Point of View
FA202-CI Life Drawing
FA369-CI Life Painting
PM280-CI Silkscreen Printing
CER308X-CI Clay: Multiples
MTL210-CI Beginning Metals
SC201-CI Foundry

Wednesdays, September 15-December 22

AE502-GI Art & Developmental Theory
AE505-GI Curriculum and Issues
AE601-GI Graduate Seminar
SF1XX-CI Drawing for the First Time
*SF171-CI Color Studio
SF171-C2 Color Studio
CSA101-CI Foundations of Art: Origins
CSB4XX-CI Gender Studies
CSC3X8-CI Film Studies
DE212-C2 2D Design
DE260-C2 Typography
GD220-CI Intro to Graphic Design
GD351-CI Production & Layout
GD370-CI Intermediate Portfolio
IL412-CI Illustrating Children's Books
FA100-CI Intro to Painting
FA260-CI Portrait Drawing
FA359-CI Life Drawing/Anatomy
*FA370-CI Imaginative Drawing
PM250-CI Artists' Books
PM260-CI Beginning Etching
CER203-CI Wheelworking
SC2XX-CI Projects in Kinetic Art
SC200-CI Sculpture Studio

Thursdays, September 16-December 23

AE4XX-CI Elementary Art Education
AE504-GI Problems in Aesthetics
SF173-CI 3D Arts
SF174-CI Elements of Design
CSA302-CI Art Since 1945
CSB359-CI Technology and Change
GD220-C2 Intro to Graphic Design
GD311-CI Graphic Design II
GD370-C2 Intermediate Portfolio
DE313-C2 Intro to Amiga Computer Design
FM3XX-CI Animation Techniques
PH100-C2 Photography I
PH269-CI Photography III
FA201-CI Drawing
FA211-CI Abstract Painting
FA221-CI Renaissance Painting Techniques
FA264-CI Collage/Assemblage
FA3XX-CI Visual Realization
MTL220-CI Intermediate Metals

Fridays, September 10-December 17

*FA100-C2 Intro to Painting
DE362-CI Desktop Publishing

Saturdays, September 11-December 18

CSA3X3-CI Islamic Art & Architecture
FA205/305/ Painting Majors 405

Special Schedules

CSC3X9-CI Dream Workshop,
Wednesdays, 6:30-9:30,
Sept 15-Oct 27
DE216X-CI Intro to CADD,
Saturdays, 7:30am-1:30pm,
Sept 11-Oct 30
FA1X1-CI Figure/Portrait Drawing &
Painting,
Fridays 9am-1:30pm,
Sept 10 to Oct 22
FA1X1-C2 Figure/Portrait Drawing &
Painting,
Fridays 9am-1:30pm,
Oct 29-Dec 17

Non-Credit Workshops

(See Workshops on page 10 for days and times)

NC501 Intro to the Macintosh
NC504 Quark XPress
NC505 Advanced Quark XPress
NC017 Representational Drawing Studio
NC019 Drawing - Content and Vision
NC018 Figurative Painting Workshop
NC020 Pictorial Space
NC024 Handpainting on Fabric
NC806 Neon Workshop
NC807 Glass Sandblasting Workshop
NC028 Foundry, Ancient Processes
NC306 Forging Workshop

All courses are 3-credit unless otherwise marked.
Courses numbered in the 100-299 series may be taken for undergraduate credit only.
The 300-499 series may be taken for either undergraduate or graduate credit.
The 500-599 series may be taken for graduate credit only.

ART EDUCATION

AE4XX-CI Elementary Art Education 3cr

This course is about strategies for elementary art teaching. The course includes making connection between art-making and the school curriculum. The course focuses on the elementary age child in a changing society.
Thursdays, 2-5pm
TBA, Lab Fee \$10

AE423-CI Psychology of the Viewer 3cr

This course reviews current research and theories in the development of aesthetic understanding in children and adults. Students examine the change in viewers' aesthetic needs and interests, issues of measurement and evaluation; and implications of aesthetic developmental theory for art programs and policies.
Tuesdays, 4-7pm
Abigail Housen, Lab Fee \$10

AE502-GI Art and Developmental Theory 3cr

Examines the major theories and research on developmental changes from childhood through adulthood. Discusses issues relative to cognitive/affective/perceptual/social development and their implications for artists and educators.
Wednesdays, 3:30-6:30pm
Nancy Cusack, Lab Fee \$20

AE504-GI Problems in Aesthetics 3cr

This course introduces the study of aesthetics through an overview of major western aesthetic traditions, a discussion of art that does not come from Classic Greek or European sources, aesthetic frameworks of films and photography and some recent thoughts about art and meaning. The course is more about questions than answers and students are encouraged to approach aesthetics in the spirit of inquiry, arguing, challenging and in general making the material personally relevant.
Thursdays, 5-8pm
Christy Park, Lab Fee \$10

AE505-GI Curriculum and Issues in Visual Arts Education 3cr

This course explores the philosophical, sociocultural, and personal issues that shape the teaching of art in schools. Students investigate current issues in education, analyzing their implications on the study of the arts. This course demonstrates how different philosophical convictions on the meaning of art lead to different curriculum models.
Wednesdays, 4-7pm
Claudine Bing, Lab Fee \$10

AE601-GI Graduate Seminar 3cr

Explore topics of in-process research finishing the qualifying phase of the M.S.A.E. program. Student presentations and critiques alternate with visiting speakers and roundtable discussion.
Wednesdays, 4-7pm
Abigail Housen, Lab Fee \$10

STUDIO FOUNDATION PROGRAM

See also Fine Arts 2D for more Drawing courses.

SF1XX-CI Drawing for the First Time 3cr

This very basic drawing course is designed for adults of all ages who have little or no drawing experience. As an introductory studio workshop, it offers a non-intimidating enjoyable way to ease into future courses in the arts. Projects are designed to help you express yourself easily through drawing as you develop your skills. Course includes an independent portfolio project.

Wednesdays, 5:30-9pm, plus a portfolio day to be arranged

Trintje Jansen, Lab Fee \$35

SF171 Color Studio 3cr

Designed to be a beginning study of color, this course introduces color systems, illusionary functions, contrasts, reflective and projective theories, and subjective concepts.
Section C1, Wednesdays, 9am-1:30pm
Ben Peterson, Lab Fee \$35
Section C2, Wednesdays, 6:30-10pm
Paul Anderson, Lab Fee \$35

SF172 Drawing Studio 3cr

Introduces the multiple functions of drawing. Considers drawing as a vehicle for conveying ideas, and includes the illusions of space and form through the figure, form analysis, and subject drawing. Consideration is given to contemporary and historic drawing practice. Emphasis is on the breadth of the drawing experience in its usefulness across disciplines.
Section C1, Tuesdays, 9am-3pm
Tom Dempsey, Lab Fee \$35
Section C2, Tuesdays, 6-10pm (also additional 4 hours alternate Saturdays beginning September 18)
Janet Monafio, Lab Fee \$35

SF173-CI 3-Dimensional Arts 3cr

Introduces the fundamentals of three-dimensional design with emphasis on the development of an understanding of the basic elements of design, line, shape, form, space, value, color, texture; and organizational principles such as proportion, repetition, rhythm, emphasis, symmetry, hierarchy, etc. A wide range of materials and processes are utilized to introduce a variety of approaches to three-dimensional problem solving, conceptualization, and implementation.

Thursdays, 6:30-10pm

Reid Drum, Lab Fee \$35

SF174-CI Elements of Design 3cr

With the goal of enlarging an understanding of a basic proficiency with principles of design, students develop ideas based on inner resources, research, and looking and responding. This course involves students with various art materials and their applications.

Thursdays, 6:30-10pm

Richard Hamilton, Lab Fee \$20

CRITICAL STUDIES

CSA101-CI Foundations of Western Art: Origins 3cr

An introduction to the vocabulary of visual analysis and to the historical succession of styles in Western Art.
Wednesdays, 6:30-9:30pm
Birgit Shell, Lab Fee \$10

CSA302-CI Art Since 1945 3cr

Advanced study of the artists and issues of the visual arts since 1945, with emphasis on the arts of the 70's and 80's. Pre-requisite: CSA101 or CSA102 or permission of instructor.

Thursdays, 6:30-9:30pm

Johanna Branson, Lab Fee \$10

COURSES

CSA365-CI Russian Art & Architecture 3cr

A survey of Russian painting and architecture from the 11th to 20th centuries. Topics will include icon painting, the cathedrals, Kiev, Moscow, Leningrad, Russian Avant-garde, Kandinsky, Malevich, Chagall, Cubism, and Constructivism and the Socialist Realism. **Tuesdays, 6:30-9:30pm**
Inga Karetnikova, Lab Fee \$10

CSA3X2-CI Art in Boston 3cr

This survey of art in Boston will provide a history of regional painting, sculpture and photography from colonial times to the present. Special attention will be given to the art scene and artists in and around Boston from 1980 to the present. Visits to various Boston art institutions and with selected artists and dealers will complement the lectures. **Tuesdays, 10am-1pm**
Francine Koslow Miller, Lab Fee \$15

CSA3X3-CI Islamic Art and Architecture 3cr

This course surveys the art and architecture of the Islamic worlds, from Spain to India, with special emphasis on ceramics and tiles, painting, metalwork, textiles, and architectural styles. The course goal is to provide an understanding of an overall framework of the evolution of Islamic art and architecture with emphasis on sources and stylistic characteristics. A selection of major monuments with architectural ornaments from Jerusalem (The Dome of the Rock), Damascus (Umayyad mosque), Cordoba (The Mosque), Cairo (Ibn Tulun and Sultan Hassan), Istanbul (Suleymaniye, Topkapi Palace), Isfahan (Mosques, palaces), Agra, India (Taj Mahal), etc. will be analysed and commented. **Saturdays, 9:30am-12:30pm**
Charles H. Chehab, Lab Fee \$10

CSB359-CI Technology and Change 3cr

A study of the relationship between technological advance and social, economic, political, intellectual, and artistic change. Historical in method, the period of concentration is the last two hundred years. **Thursdays, 6:30-9:30pm**
Chris Stribakos, No Lab Fee

CSB4XX-CI Gender Studies and Masculine Identity 3cr

This course introduces students to gender studies and its application to the study of art and popular culture with the subtle and complex changes taking place in contemporary society - some may say a post-feminist society - the role of the male is central to questions of art, politics and social change. In this course, we look at how masculinity is represented by various contemporary writers and filmmakers. Masculinity will be explored through detailed analysis of writers Max Frisch, Robert Bly and John Ashbery, among others, as well as several popular cultural figures, including filmmakers Woody Allen, David Lynch, and Wim Wenders. **Wednesdays, 6:30-9:30pm**
Tim Norris, Lab Fee \$15

CSC2XX-CI Dream Workshop I.5cr

Images from our dreams are deeply connected to the unconscious, the wellspring of all creativity. Feeling and understanding these images can expand consciousness and tap unutilized creative energy. This class will draw on principles in Jungian analyst Robert Bosnak's book, *A Little Course in Dreams* to discuss methodology. Half of each class will be devoted to exploring a participant's dream using Jung's idea of Active Imagination in order to enter the unconscious realm imaginatively and emotionally locate highly charged images. Students will learn a technique for individual or group dreamwork. Assignments will transform dream imagery into poetic writing. **Wednesdays, 6:30-9:30pm (7 weeks, Sept 15-Oct 27)**
Deborah DeNicola, No Lab Fee

CSC3X8-CI Film Studies: English & Australian 3cr

Close analysis of content and composition of English and Australian films. **Wednesdays, 6:30-9:30pm**
Inga Karetnikova, Lab Fee \$15

CSC401-CI Writing Children's Literature

An exploration of the world of children's literature, combining both the theoretical and practical aspects of the genre. **Tuesdays, 6:30-9:30pm**
Leon Steinmetz, Lab Fee \$10

COMMUNICATIONS DESIGN

DESIGN

DE2XX-CI Photography for Designers 3cr

This course is structured to help designers understand the process of studio photography and to enable them to communicate their ideas more effectively using the photographic medium. It will consist of lectures, demonstrations, hands-on studio experience and critiques. Students will be required to produce a series of slides and should have access to a 35mm camera. **Mondays, 6:30-9:30pm**
Garbrielle Keller & George Peet, Lab Fee \$20

DE212 Two-Dimensional Design 3cr

Interdisciplinary assignments in basic design involving typography, color, idea generation, and problem solving as it is applied to basic two-dimensional design. The course focuses on the tools, vocabulary, resources and basic skills of the designer. **Section C1, Mondays, 6:30-9:30pm**
Frances Hamilton, Lab Fee \$20
Section C2, Wednesdays, 6:30-9:30pm
Peter Thibeault, Lab Fee \$20

DE224 Conceptual Drawing 3cr

Considers how to mentally and physically visualize concepts. Stresses drawing and keeping a sketchpad. Complex visual ideas are evolved through creative rendering, blending, and composing of familiar objects. **Section C1, Mondays, 6:30-9:30pm**
Linda Bourke, Lab Fee \$20
Section C2, Tuesdays, 6:30-9:30pm
Linda Bourke, Lab Fee \$20

DE260 Typography 3cr

A study of the design and use of basic letter forms, typographic contrast, hierarchy of information, major type families and their characteristics and specifications, typographic grids and legibility. **Section C1, Tuesdays, 6:30-9:30pm**
TBA, Lab Fee \$20
Section C2, Wednesdays, 6:30-9:30pm
Tom Briggs, Lab Fee \$20

DE3X1-CI Book Design I 3cr

A study of book design from simple trade books to more complex problems. Writing of specifications, study of the publishing and printing business and a brief look at the history of book design and typography are also covered. One or more field trips included. **Tuesdays, 6:30-9:30pm**
Volney Croswell, Lab Fee \$20

DE4X1-CI Book Design II 3cr

Further study of book design including technical and textbooks, both college and elementary. Design of special projects for each student. Field trips different from those included in Book Design I. **Tuesdays, 6:30-9:30pm**
Volney Croswell, Lab Fee \$20

DE329-CI Freehand Drawing for Designers 3cr

A study of freehand objective drawing with lectures and demonstrations on freehand perspective methods, line tone drawing, composition, negative space, and subject and view selection. **Tuesdays, 6:30-9:30pm**
Frances Hamilton, Lab Fee \$20

DE361-CI Typography II 3cr

This class will continue the exploration of typography as a design tool with the emphasis on practical applications. Assignments will stress visual hierarchy and creative use of type and range from page layout to the kinetic presentation of information. **Tuesdays, 6:30-9:30pm**
Chris Danemayer, Lab Fee \$20

GRAPHIC DESIGN

GD220 Introduction to Graphic Design 3cr

An applied approach to basic design principles and skills for students entering the graphic design major. The issue of design responsibility begins with the development of professional attitudes and approaches to problem solving while continuing to focus on the formal elements of typography, color, and idea generation. Pre-requisites: DE212 & DE224 or permission of instructor. **Section C1, Wednesdays, 6:30-9:30pm**
TBA, Lab Fee \$20
Section C2, Thursdays, 6:30-9:30pm
Felice Regan, Lab Fee \$20

GD311-CI Graphic Design II 3cr

Applied graphic design with emphasis on the role of typography and the development of strong visual concepts that communicate clearly to a targeted audience. A synthesis of image and typography is stressed. Pre-requisite: GD220 or permission of instructor. **Thursdays, 6:30-9:30pm**
Tom Briggs, Lab Fee \$10

GD321-CI Graphic Design III 3cr

More advanced study of the art of graphic communication, typography, design and the relationship of its effect on the reflection of socioeconomic forces in society. Attempts made to define the role of the designer in this area now and in the future. Emphasis is on the design and thinking processes. Study of direct applications of media forms of communication in the area of print. Emphasis is placed upon the role of the designer-communicator in a rapidly changing technological-electronic society. Pre-requisite: GD311 Graphic Design II. **Tuesdays, 6:30-9:30pm**
Fred Nathans, Lab Fee \$20

GD351-CI Production & Layout 3cr

Preparation of mechanicals and the development of layout concepts emphasizing the integration of typography and visual imagery. Through class problems, lectures, demonstrations, and field trips, students consider alternatives in the preparation of camera-ready art, typography, use of illustrations and photography, copyfitting, and printing processes. **Wednesdays, 6:30-9:30pm**
TBA, Lab Fee \$20

GD370-CI Intermediate Portfolio 3cr

The building of an entry-level production portfolio, based on studio assignments, visits by working professionals, and a juried presentation by each student, which determines whether the student progresses to the second level of the Graphic Design Certificate Program. Students are advised on individual career paths within the broad area of graphic design. Pre-requisites: DE212, GD220, DE260, and DE224 or permission of instructor. **Section C1, Wednesdays, 6:30-9:30pm**
Lisa Hickey, Lab Fee \$20
Section C2, Thursdays, 6:30-9:30pm
Pamela Furey, Lab Fee \$20

ILLUSTRATION

IL220-CI Introduction to Illustration 3cr

Introduction to professional illustration with emphasis on basic ideas, technique, media, and skill development, the initial look at the methods used to convert ideas and convey them using precise visual tools. **Mondays, 6:30-9:30pm**
Carol O'Malia, Lab Fee \$20

IL412-CI Illustrating Children's Books 3cr

Deals with all aspects of illustrating children's books. Students gain practical experience in the various stages of book design, from initial conceptualization to the finished book. Explores a variety of media and techniques. **Wednesdays, 6:30-9:30pm**
Leon Steinmetz, No Lab Fee

ENVIRONMENTAL DESIGN

COMPUTER DESIGN

Computer Courses & Workshops:
Which One is Right for You?

Our computer courses are designed to fulfill a variety of different goals:

Artists wishing to explore the use of computers in their work should consider taking DE313 as first step. DE313 uses the versatile and easy-to-learn Amiga computer; it is a good entry into computer software techniques for illustrators, designers, and video artists. Extensive image processing software is available for these machines for work on scanned, computer drawn, or video captured images, so that beginning students can learn to develop very complex 2D work. Advanced Amiga classes are offered in some semesters, or can be taken as independent study. The advanced Amiga student can work with the animation and video potential of the Amiga.

Architects and industrial designers can take CADD workshops; those involved in producing extensive specifications, proposals and reports will probably find Quark workshops useful. Illustrators involved with typography should get some experience with Quark XPress.

For graphic designers, the most prevalent current software in use at agencies and studios is Quark XPress. DE362, Desktop Publishing, or a Quark workshop can get you started with this popular and powerful program.

Those students who are seriously interested in a career using computers should consider taking several courses using different systems; it is very helpful for the computer professional to be versatile on more than one system and more than one software package and thus able more easily to adapt to new developments in the field as they happen.

COURSES

DE216X-CI Introduction to CADD 3cr

The primary goal of this course is for students to become literate users of computer-aided design software. Students will use the computer for conceptual design and design development software. Students will choose from DataCad or AutoCad software. The teaching methodology will concentrate on the learning process in order to enable students to learn how to use other CADD software for different applications. Projects are designed to allow students to learn and apply the fundamental principles of CADD software. Students will begin with 2D projects that emphasize basic commands and processes. It is important to avoid forming bad habits that are difficult to break and require added time to clean up drawing files for plotting. File organization, path names, using snap mode are a few of the many basics that must be mastered. Students will learn the basic skills required to use CADD efficiently. **Saturdays, 7:30am-1:30pm, September 11-October 30**
Bob Coppola, Lab Fee \$250

DE313 Introduction to Amiga Computer Design 3cr

Introduction to the use of Amiga computers in graphics and illustration. Topics include 2D image making and processing, techniques of animation, and video output.
Section C1, Tuesdays, 6:30-9:30pm
Jim Weiner, Lab Fee \$250
Section C2, Thursdays, 6:30-9:30pm
Jim Weiner, Lab Fee \$250

DE362-CI Desktop Publishing 3cr

Introduction to the Macintosh computer as a tool for designing and producing graphic materials of all kinds. Experience with Quark XPress and other "desktop" software familiarizes students with the essential electronic technology of design. Each student completes regular assignments of one and two week duration, as well as one large project, which can be tailored to the student's individual area of interest. Prerequisite: DE309 or permission of instructor.
Fridays, 6:30-9:30pm
David Hruby, Lab Fee \$250

FASHION DESIGN

FD100X-CI Fashion Fundamentals 3cr

Communication of original ideas using geometric principles in design as well as master block pattern structure. Fundamental draping and development of couture techniques. Basic garment construction gives experience in translating creative designs into three-dimensional form. Work in fabric and non-textiles.
Mondays, 6:30-9:30pm
Pamela Sebon-Cable, Lab Fee \$20

INDUSTRIAL DESIGN

ID100X-CI Fundamentals of Industrial Design 3cr

This course will explore the phases of typical design projects from problem definition and analysis through conceptual sketching and rendering to preliminary layout drawing, fabrication possibilities and presentation. Problems will be directed to product design and interiors.
Mondays, 6:30-9:30pm
Jaskiel & Maurer, Lab Fee \$20

MEDIA & PERFORMING ARTS

FILMMAKING

FM180-CI Introduction to Filmmaking 3cr

A beginning survey of the many uses of motion pictures from art to commerce, which includes hands-on production experience with basic equipment and an opportunity to analyze many different types of films from the production point of view. The use of film as a fine-art medium and its relationship to the avant-garde of painting, poetry, and music is emphasized.
Mondays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Janet Gilmore, Lab Fee \$100

FM3XX-CI Animation Techniques 3cr

The course offers instruction in four sets of techniques (conventional and experimental) - three-dimensional animation; sequential artwork using flipbooks, drawn and photo cutouts, acetate cells; two-dimensional camera-intensive animation with move collage, granular materials and wet media on glass; rotoscoping. Students will complete a number of short animated pieces or experiments using these different techniques. Use of animation capable video as a tool.
Thursdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
John Casey, Lab Fee \$100

PHOTOGRAPHY

PH100 Photography I 3cr

A beginning course for students with an interest in creative work and study in black and white photography. Exposure controls, camera operation, and rudimentary film development and printing are explored.
Section C1, Mondays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Tony Loreti, Lab Fee \$125
Section C2, Thursdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Steve Tourlentes, Lab Fee \$125

PH268-CI Photography II 3cr

A more advanced course in the fundamentals of creative photography. Introduces principles of optics, cameras, films, photographic chemistry and materials. Continuous work and advancement through creative assignments in photography, processing, printing, and criticism.
Mondays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Ron Morris, Lab Fee \$125

PH269-CI Photography III 3cr

A continuation of PH268: For students who desire to continue studying the basics of creative photography.
Thursdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Henry Cataldo, Lab Fee \$125

PH271-CI Introduction to Color Photography 3cr

Introduces the fundamentals of color printing and the use of color materials. Concentrated on technical and compositional skills and the discipline of color negative printing. Also investigates the use of color as a means of personal expression. Prerequisites: PH100 and PH268 or permission of instructor. Limited to 12 students.
Mondays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Elizabeth Kunreuther, Lab Fee \$125

STUDIO FOR INTERRELATED MEDIA

MP3X7-CI Collage and Beyond 3cr

The dictionary defines "collage" as "a collection of diverse fragments." Students in this course begin working in 2D and 3D collage. Bearing in mind the above definition, they are then encouraged to expand the boundaries of the medium by exploring the concept of collage in other areas, such as text, sound, movement, performance and various multimedia combinations.
Mondays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Maureen Metzger, Lab Fee \$30

MP31X-CI Art with a Point of View 3cr

Turn political situations into satirical sitcoms! Take all that &###% that bombards you daily and make sense or nonsense out of it! Do your screaming with scissors, glue, boxes, choice newspaper images and other found objects! Reorganize your approach to mixed media/found object material. In this course, you can learn to express your opinions, attitudes and personal vision through the organization of mixed media visual elements. Classes focus on dialogues around projects both in and out of class, slides, presentations and demonstrations and critiques. Students are expected to read a daily newspaper and to recycle as much ephemera through the class as possible.
Tuesdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
A.E. Ryan, Lab Fee \$20

FINE ARTS 2D

PAINTING

FA100 Introduction to Painting 3cr

An introduction to painting using oils and acrylics as basic media with an emphasis on traditional methods and familiarization with materials through lectures and demonstration. Use of the model included.
Section C1, Wednesdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Christopher Chippendale, Lab Fee \$35
Section C2, Fridays, 9am-1:30pm
Francisco Mendez-Diez, Lab Fee \$35

FA200-CI Intermediate Painting 3cr

A course designed to accommodate all levels of painting ability from beginning to very experienced. Structured classes introduce styles and techniques from the 20th century, as well as traditional painting skills. Cubism, abstraction, landscape, still life and painting from the model are featured, with independent study for personal goals.
Mondays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
David Tandy, Lab Fee \$35

FA205/305/405 Painting 6cr

This fills major studio requirements for students admitted to the B.F.A. program. It is also available to Continuing Education students who have completed FA100 Introduction to Painting. Students in FA205/305/405 will meet for painting, discussion, lectures and critiques. Students will have access to painting studio outside of regularly scheduled class hours.
Saturdays, 9am-6pm
Tom Dempsey, Lab Fee \$35

FA211-CI Abstract Painting 3cr

An exploration of techniques and formal issues in abstract image-making with an emphasis on locating sources for abstract imagery. Emphasis on issues of ecology, human rights and imagery from the world around us.
Thursdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Rick Harlow, Lab Fee \$35

FA221-CI Renaissance Painting Techniques 3cr

A study of the process of making luminous painting in the style of the Flemish masters. Students learn underpainting on a gesso ground and Renaissance methods of applying layers of egg tempera and oil glazes.
Thursdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
David Small, No Lab Fee

FA369-CI Life Painting 3cr

Painting in oils and acrylics from the figure emphasizing the use of spatial strategies, color mixing, qualities of light, and paint application techniques. Both representational and abstract interpretations of the figure will be studies, as well as historical precedents for life painting.
Tuesdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Arnold Trachtman, Lab Fee \$35

FA3XX-CI Visual Realization 3cr

This course is designed for those who have developed skills in drawing and painting from life and now wish to explore more personal concerns in a representational mode. The aim will be to develop an idea from initial sketch to finished work. The means will be varied. They will include drawing, collage, montage, mixed media and painting. The use of photographic material will also be explored as a raw material for realizing pictorial ideas. Frequent critiques and advising.
Thursdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Arnold Trachtman, Lab Fee \$35

WATERCOLOR

FA103-CI Watercolor 3cr

Fundamental techniques of transparent watercolor media such as: wet on wet, dry brush, glazing and knowledge of painting tools. Emphasis on color vocabulary development, exploring composition, and the history of watercolor painting.
Mondays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Betty Kohlberg, Lab Fee \$35

COURSES

COLLAGE

FA264-CI Collage/Assemblage 3cr
This mixed media course will expand our understanding of collage and assemblage as we consider and discuss the work and ideas of artists such as Joseph Beuys, Hannelore Baron, Betye Saar, and Kurt Schwitters (among others). Assignments are designed to encourage exploration and implementations of the poetic juxtapositions and transformations possible in the collage/assemblage process. If you are a collector of images, objects, fragments - seeking a way to generate a visual dialogue incorporating elements from your collection, this course is for you.
Thursdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Jessica Ferguson, Lab Fee \$35

DRAWING

See also Studio Foundation Program for more Drawing classes.

FA1X1-CI Figure/Portrait Drawing & Painting 1.5cr
This course will be devoted to drawing and/or painting from a model. The four-hour poses will allow time for a complete work to be executed every session. Each class, the instructor will demonstrate a different medium in a representational style, including: graphite on paper (pencil, stick, powder, used with and without solvents, etc.) charcoal on paper (classical techniques); colored sticks/colored pencils on paper (a pastel-like technique without toxic dust); watercolor on paper (classical, transparent use of the medium); acrylic painting on canvas. There will be a thorough discussion of painting with acrylics, from choosing stretcher bars to varnishing the final painting. Each of the five media presented will be discussed in depth.
Section C1, Fridays, 9-1:30pm, September 10-October 22
Donna Keegan, Lab Fee \$20
Section C2, Fridays, 9-1:30pm, October 29-December 17
Donna Keegan, Lab Fee \$20

FA102-CI Life Drawing 3cr
A study of fundamentals as applied to the figure.
Mondays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Mohsen Saberl, Lab Fee \$35

FA202-CI Life Drawing 3cr
Further study of figure drawing, the figure in space, and relational drawing of the figure.
Tuesdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Paul Rahilly, Lab Fee \$35

FA201-CI Drawing 3cr
Observational drawing from the figure, still life, and landscape. Drawing from the imagination, concepts of time and space, and literary sources. Development of advanced techniques for drawing.
Thursdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Paul Anderson, Lab Fee \$35

FA260-CI Portrait Drawing 3cr
The study of drawing from the head and figure in a variety of both modern and traditional techniques.
Wednesdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Ed McCluney, Lab Fee \$35

FA359-CI Life Drawing/Anatomy 3cr
A study of anatomy incorporating analysis of the skeletal and muscular systems using skeleton, casts, slides and models.
Wednesdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Larry Collins, Lab Fee \$35

FA370-CI Imaginative Drawing 3cr
The development of innovative concepts for visual communication through drawing. Students work from a variety of projects intended to stimulate the imagination. The primary emphasis will be placed upon a non-traditional approach to making marks on a surface, including the use of tools of one's own devising and the exploration of new formats and materials. We will investigate the impact of issues such as scale shifts, change of context, multiple imagery, chance operations and seriality.
Wednesdays, 9:30am-1:30pm
Jo Sandman, Lab Fee \$35

PRINTMAKING

PM100-CI Introduction to Printmaking 3cr
An introduction to basic printmaking techniques, this course will explore various fine art printing processes such as woodcut, dry-point, collograph, monoprint and etching. The objective of this course is to give the student a basic understanding and technical skill in printmaking. This will be achieved through assignments in the various printmaking techniques and classroom critiques.
Mondays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Alvin Ouellet, Lab Fee \$50

PM250-CI Artists' Books 3cr
This course will examine the unique book giving the student the opportunity to explore text and image in traditional and non-traditional approaches and formats. Students will be encouraged to build their ideas using the processes and materials of painting, printmaking, sculpture and mixed media.
Wednesdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Deborah Davidson, Lab Fee \$50

PM260-CI Beginning Etching 3cr
A presentation of basic intaglio skills: dry-point, hard and soft ground etching, and aquatint. Emphasis will be on using the craft and the process of printmaking to explore the more familiar ideas of line, value, and form.
Wednesdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Alvin Ouellet, Lab Fee \$50

PM264-CI Monoprint 3cr
This course involves the student in a direct and immediate form of printing bridging the worlds of painting, drawing, and printing. Emphasis is placed on visual thinking and the development of imagery through a combination of process, observation, and imaginative drawing. The techniques of water-base and oil-base printing, including collage, collagraph, and multiple plate printing are demonstrated.
Thursdays 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Deborah Davidson, Lab Fee \$50

PM280-CI Silkscreen Printing 3cr
An introduction to various processes in screen printing. Study of color, design, and drawing using techniques from handcut through photographic stencil making.
Tuesdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Keith Washington, Lab Fee \$50

FINE ARTS 3D

CERAMICS

CER203-CI Ceramic Wheelworking 3cr
Introduces students to ceramic media with primary focus on using the potters wheel. Functional and non-functional formats are explored as are glazing and kiln-firing.
Wednesdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Ben Ryterband, Lab Fee \$90

CER308X-CI Clay: Multiples, Sets and Editions 3cr
This course is geared towards producing ceramic objects which are developed within a series format. Certain ideas produced in this class may evolve as individually unique pieces which are part of a related series while other ideas will be provided in limited editions of identical objects. Ideas for these editions may include low relief tiles, "ceramic paintings", tableware or abstract sculptural development, design and technique. Various hand-building, throwing and moldmaking processes will be incorporated into this course. Previous experience in ceramics is helpful, but not necessary.
Tuesdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Janna Longacre, Lab Fee \$90

FIBERS

FIB2XX-CI Papermaking, Collage & Construction 3cr
Introduces traditional and experimental methods of hand papermaking while emphasizing the multiple roles of paper as an expressive medium for 2 and 3 dimensional work. Through demonstrations, workshops, and slide presentations, students explore fundamental steps involved in this process. Handmade paper will be combined with other materials to extend concepts and techniques geared towards individual artistic development. Special topics such as artists' books, multiples and sculptural assemblage may be included in this course.
Mondays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Annie Silverman, Lab Fee \$90

GLASS

GL232-CI Cold Glass Working Techniques 3cr
A basic course with assignments and demonstrations based on the use of glass working machinery. Students are required to follow instructions for glass cutting, grinding, polishing, drilling, sandblasting, fabricating and associated model making, and drawing. Proper use and maintenance of equipment is emphasized. Weekly slide lectures which cover glass history briefly and contemporary art glass in depth, are included.
Mondays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Steve Haszonics, Lab Fee \$90

METALS

MTL210-CI Beginning Metals 3cr
Covers basic metalworking techniques focusing on design and function. Assignments cover problems that are both aesthetic and technical. Metal fabrication, inlay, forging, sinking, and stone setting are introduced. Both beginning and more advanced students are welcome to attend.
Tuesdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
TBA, Lab Fee \$90

MTL220-CI Intermediate Metals: Study in Series 3cr
Focuses on the development of a personal style through a series of projects based on one source. Technical and aesthetic experimentation is covered through casting, raising (bowl making), etching, and chasing and repousse. Prerequisite: MTL200 or MTL210.
Thursdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Charles Crowley, Lab Fee \$90

SCULPTURE

SC2XX-CI Projects in Kinetic Art 3cr
This course will survey developments in kinetic art since Duchamp's Bicycle Wheel of 1913. Theoretical and technical problems of an "art of motion" will be addressed. Topics covered will deal with the psychology of motion perception (works that induce hypnotic reveries), temporal organization (the relation of kinetic art to music and drama), sculptural mass versus virtual volume (matter itself is increasingly regarded as energy in motion) and dynamic as opposed to static values (Mondrian's notion of "dynamic equilibrium"). The emphasis of the course will be on the development of the student's own individual or collaborative kinetic art projects. Full technical assistance and full access to sculpture department shops will be provided.
Wednesdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Reid Drum, Lab Fee \$90

SC200-CI Sculpture Studio 3cr
This course is open to beginning and continuing students. Traditional and contemporary sculptural techniques, ideas, and issues will be presented through slide presentations, class discussion, demonstrations and generated through the creation of personal works. Materials include wood, wire, plaster, clay, cardboard, fabrics, and found objects.
Wednesdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Rick Brown, Lab Fee \$90

SC201-CI Foundry Process in Sculpture 3cr
Bronze and aluminum casting are made using processes of greensand and lost-wax investment casting. Course covers moldmaking, casting and chasing.
Tuesdays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
John Wolfrum, Lab Fee \$90

SC251-CI Figurative Clay 3cr
A study of the construction of portrait and figure executed from life in clay. The course introduces the use of plaster as a casting medium.
Mondays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
Nahid Saliari, Lab Fee \$90

SC253-CI Welding 3cr
A beginning course in the construction of steel sculpture produced through oxy-gas and arc welding. The course introduces forging and machine shop practices.
Mondays, 6:30-10pm (one additional Saturday class, 9am-3pm, to be arranged)
John Wolfrum, Lab Fee \$90

INTERNATIONAL STUDIO PROGRAMS

Join us on a studio adventure of creativity, exploration, and fun. Our international studio programs are designed for the student and professional artist who love to discover and step into the unknown. Based in historically rich and inspiring environments, these programs allow students to become totally immersed in both the culture and their surroundings. Each program is designed to expand your artistic techniques, gather insight from historical and culturally rich environments, respond to new imagery, forms, color, pattern and interact with members of the local community.

The Summer 1994 International Studio sites are in Greece, Italy and Mexico. Each site offers new images and artistic adventures. Discover a new passion for landscape painting on a Greek Island or in an Italian village. Turn your interest in photography into a refined skill while exploring an Italian city and its nearby countryside, or create environmental sculpture amongst the Mayan ruins of the Yucatan.

Whether it is for a well-deserved professional enrichment in art, the desire to become a more resourceful, diverse artist, or just a serendipitous whim for a stimulating vacation, one of these programs would flourish with your participation!

These studio adventures are open for all levels and space is limited. All programs are offered for graduate or undergraduate credit.

SUMMER PROGRAMS 1994

Greek Island: Skopelos/Painting & Image Collecting

Legendary Mediterranean light and color come together on the beautiful Aegean island of Skopelos. The hillside village with its centuries old houses and churches, in contrast to the wild beauty of the mountains, forests and the ever present sea makes Skopelos an ideal location for painters.

May 31-July 1, 1994

Faculty: Tom Dempsey

Italy: Progetto Perugia/Photography and Painting

A 14th century villa outside the historic city of Perugia is home to this photography and painting seminar. Amidst fields, castles and rolling Umbrian hills, professional and aspiring photographers and painters will work on individual projects and join classes in such disciplines as portraiture, landscape, bookmaking and documentation. The villa has complete darkroom and studio facilities and is

within easy reach of several Italian cities and historic sites.
Dates: June 3-July 2, 1994

Credits: 6 in either photography or painting or 3 credits in both painting and photography
Faculty: TBA

Mexico: Yucatan Expedition

The earthworks, architecture, and landscape left by the great Mayan Civilization will be the inspiration for this studio expedition. Many well preserved sites such as Chichen Itza, Uxmal, Palenque, the rain forest and more will be visited. Participants will record observations through drawings, photographs and journals and will later produce site-specific sculptures and installations.

Dates: June 11-30, 1994
Credits: 3
Faculty: Rick Brown

INTERNATIONAL STUDIO EXHIBITION

See photographs, paintings and mixed media by students of the 1993 International Studio programs.

The exhibition will be held September 19-25, 1993.

Opening reception:
September 23rd
in the Massachusetts College of Art
Student Life Gallery.
See you then!

MASSACHUSETTS COLLEGE OF ART INTERNATIONAL STUDIOS PROGRAM

Division of Graduate & Continuing Education

Spring/Summer 1994

Please send me more information on: (Check one or more)

☐ Yucatan Peninsula: Studio Expedition Summer 94

☐ Skopelos, Greece: Painting Summer 94

☐ Perugia, Italy: Photography & Painting Summer 94

Name _____

Address _____

City _____ State _____ Zip _____

Phone (Day) _____ (Evening) _____

or please contact Susan Lane or Liz Weinstein at
(617) 232-1555 ext.443

K-12 OPPORTUNITIES FOR TEACHERS

Cross-Cultural Curriculum Seminar on Nantucket Island

Teachers, administrators, artists, students and all interested in innovative educational curriculum are invited to participate in this one-week residential seminar on Nantucket Island. The objective of this cross-cultural program is to nurture respect and understanding of the local school community as well as people from throughout the world, enhance creativity and communication, celebrate a broader concept of life and learning and share alternative individual projects and curriculum structures that link arts education to learning basic academic skills.

The seminar will provide an overview of the cross-cultural program and an opportunity for participants to model a project for their own classroom and institutional needs. This course will be presented cooperatively by the Massachusetts College of Art Graduate and Continuing Education Program, Nantucket Island School of Design and the Arts, and the Nantucket Elementary School.

Participants may earn 1.5

undergraduate credits.

Dates: February 21-25, 1994.

Cross-Cultural Curriculum II
(1.5 credits) will be offered in
Spring/Summer, 1994.

For application and information, please contact the Massachusetts College of Art Office of Graduate and Continuing Education. (617)232-1555, ext. 443.

Attention Teachers in the Worcester Area!

The Massachusetts College of Art is considering offering a series of 1.5 credit graduate level courses and seminars at the Worcester Art Museum beginning in the Spring of 1994. Proposed topics for the first seminar: Teaching from Museum Collections.

If you are interested in receiving future mailings about this series, please complete and return the form below.

MASTER OF SCIENCE IN ART EDUCATION

The Art Education Department offers a Master of Science in Art Education (MSAE) with two distinct tracks:

MSAE Track I Research Specialization 36 credits

Designed for students who wish to explore in depth an issue in the area of curriculum development, museum studies, art therapy or arts management.

MSAE Track II The Artist/Teacher Specialization 36 credits

Focuses on connections between the classroom and the studio by combining a studio concentration with graduate level art education courses. Track II is a new option designed to provide increased flexibility for students and current teachers to comply with new certification regulations.

For more information, call the
Admissions Office at
(617) 232-1555, ext. 235.

TEACHER CERTIFICATION PROGRAM

The Teacher Certification Program is a post-baccalaureate program. It is designed for mature students with a BFA or a strong background in visual art. It leads to state certification (levels K-9 or 5-12) for teaching in the public schools in Massachusetts and 32 other states. The program offers essential knowledge that is also applicable to work in museums, social service agencies or any of the settings in which art education takes place. The program requires 36 credits of teaching methods, observation, art education, history, aesthetics, materials and a semester of student teaching. Students may enroll on a full or part-time basis, but should plan to be full-time during the semester of student teaching.

For further information, contact
Admissions Office,
(617) 232-1555, ext. 235.

WORCESTER ART MUSEUM COURSES FOR TEACHERS

Name _____

Street _____

City _____ Zip _____

School District _____

Grades Taught _____

Time Preference: Afternoon 4-7pm Evening 6-9pm



OPPORTUNITIES FOR STUDENTS

Taking Continuing Education Courses

High School seniors may be eligible to enroll in 100-level courses for credit with a recommendation from the art department at the school the student is attending.

AUGUST STUDIOS HIGH SCHOOL PROGRAM SUMMER 1994

August Studios in Art and Design at Massachusetts College of Art provides students who will be entering their junior or senior year in High School with a chance to experience a professional art school environment in an intensive 4-week program. (Note: Students entering their sophomore year in high school will be accepted on a space available basis.) Students participate in August Studios for a variety of reasons and with a variety of backgrounds. Some students have not had sufficient opportunity in their schools or home communities to explore art as seriously as they would like. For them, this program is an important supplement to their broader education. Others have had extensive art experience and hope to pursue Massachusetts College of Art as a specific option for college. For both the serious beginner and the more advanced career-minded student, this program provides a supportive, challenging and exciting environment in which to explore art and design. August Studios offers an opportunity to explore a variety of art and design disciplines and to meet and work with diverse and highly skilled artist-instructors. Field trips and special workshops are planned to utilize the best of the cultural hub of New England, give participants a chance to meet other aspiring artists (like themselves) and to think about career options in many creative fields

Saturday Studios for High School, Junior High School & Elementary School Students

The Art Education Department of the Massachusetts college of Art offers special art studio classes for high school, junior high school, and elementary school students. These non-credit courses are open to all interested students regardless of their level of experience in art; we do not require prerequisites or portfolio reviews. The Saturday Studios can serve to introduce students to the process of exploring the visual arts and also assist students with extensive studio backgrounds to refine their visual concepts and skills.

Saturday Studios focus on the formulation of ideas, handling of materials, and defining and achieving one's intentions. Students use a variety of materials and techniques, including drawing, painting, and sculpture. Emphasis is placed on developing observation and imagination. Students are also encouraged to deal with their individual responses and interpretations. Instructors take into consideration each student's level of experience in art and the context of each studio may vary depending upon the needs individual students. In an effort to inspire students further, each studio course is designed around a relevant theme.

SATURDAY STUDIOS OFFERED FALL 1994

Elementary I (grades 2 and 3) Elementary II (grades 4 and 5)

At an age when students love to explore different mediums for self-expression, these small groups will work in clay, painting, printmaking and drawing. A thematic approach will provide the content and tie all eight lessons together!

Drawing and Painting I (grades 6-9) Drawing and Painting II (grades 9-12)

Studio classes emphasizing the relationship between painting and drawing. Students explore elements of light, color and form.

Printmaking (grades 9-12)

Printmaking is the art of creating a "plate" from painting on plexiglas to building up with cardboard and string on a piece of masonite, and then rolling or brushing on color. Paper is then lowered on the plate and both are run through a large press. The finished art piece is the print on paper. These are only two, monoprinting and collography, methods of printmaking. It is an exciting and limitless medium. Other methods of print-making will be explored too.

Sculpture I (grades 6-9) Sculpture II (grades 9-12)

Working with materials such as clay, plaster, junk, paper-mache and wire, students will venture into creating innovative 3-D pieces.

Senior Studio (seniors in high school)

Do you need help in broadening your studio experience? Does your portfolio require review and expansion? This class is designed for high school seniors planning to apply to art school.

The Figure (grades 11 and 12)

Life drawing for the student interested in traditional and innovative approaches to rendering the model. (Parental consent is mandatory for this class.)

Cartooning (grades 6-9) Cartooning (grades 9-12)

Course content includes illustration, animation, caricature and exploration of fantasy and science fiction, relative to visual references. A variety of media will be utilized.

Schedule: Saturdays, 9:30am-noon October 16 through December 11. No class November 27th. Deadline for registration, Wednesday, October 6, 1993. Classes held in Administration Building, Huntington Avenue.

Fee: \$65.00. A limited number of Saturday Studios scholarships are available; please call (617) 232-1555, extension 713, for scholarship information.

Please note: there can be no tuition refunds once classes have begun and in the event of cancellation due to inclement weather, classes will not be rescheduled.

For more information, call Massachusetts College of Art August Studios Program, (617) 232-1555, ext. 444.

PARENTS' GROUPS

Saturday morning sessions designed around an exciting speakers program and museum/gallery visits. (no fee)

EXHIBITION

Saturday Studios student work: December 6-11 Opening: December 11, 11:30am.

SATURDAY STUDIOS REGISTRATION

Complete the Saturday Studios form below and mail with a check or money order for \$65 payable by October 6, 1993 to

"Saturday Studios, Art Education Department" and send to: Saturday Studios, Art Education Department Massachusetts College of Art 621 Huntington Avenue, Boston, MA 02115

If you have any questions, call Saturday Studios, (617) 232-1555, ext. 713.

Student's Name Grade Age

Street Address

Town State Zip Phone Number

Name and Town of student's school

Name of student's art teacher, school principal, or guidance counselor

Signature of student's parent or guardian indicating the student has permission to attend the Studios Program, participate in field trips, and authorizing in event of emergency, medical treatment of the student at either Beth Israel or Children's Hospital.

Parent's signature for "The Figure". Since this course involves the use of nude figures, parental consent is mandatory for enrollment.

First studio choice _____ Second studio choice _____ You will be given your second choice if your first choice is already full.

☐ My parent(s) plan to participate in the Parent's Group.

☐ Please send me information on the August Studios High School Program



WORKSHOPS

DESKTOP PUBLISHING

NC501 Introduction to the Macintosh

A basic introduction to the Macintosh system for those with no prior experience. Students will become familiar with the Mac desktop: loading files, saving files, printing files, use of the mouse as well as the keyboard.

Instructor: Dianne Roman
Schedule: Monday, Sept. 13, 6:30-8:30pm
Costs: \$60
(\$50 Workshop Fee & \$10 Lab Fee)

QUARK XPRESS

NC504 Learn the Basics of Quark XPress

This introductory course will cover basic features of the Quark XPress layout software program. You will create a document, work with text and picture boxes, deal with text, character attributes, importing and exporting features, work with pictures. Basic knowledge of the Macintosh is necessary.

Instructor: Dianne Roman
Schedule: Mondays, 6:30-9pm, Sept. 20, 27, Oct. 4 & 18
Costs: \$200 (\$150 Workshop Fee, \$50 Lab Fee)

NC505 Advanced Quark Xpress

An in-depth look at the Quark XPress layout program focusing on advanced text attributes, paragraph formats, and style sheets. Students will create a multi-page spread and work with various printer options.

Instructor: Dianne Roman
Schedule: Mondays, 6:30-9pm, Oct. 25, Nov. 1, 8, 15.
Costs: \$200 (\$150 Workshop Fee, \$50 Lab Fee)

DRAWING WORKSHOPS

NC017 Representational Drawing Studio

This three-day workshop (for all levels) will specifically address many of the important, but often intimidating, fundamentals of representational drawing. Artistic anatomy and other traditional disciplines will be introduced. Using this course as a springboard, the student should acquire enough knowledge of basics, strengthen weak skills, and gain enough confidence to venture forth to more in-depth studies. Materials: Soft vine charcoal, kneaded eraser, 4B pencil, straight edge, rough newsprint pad.

Instructor: Larry Collins
Schedule: 3 Saturdays, September 18, 25 & October 2
Costs: \$160 (\$150 Workshop Fee, \$10 Lab Fee)

NC018 Drawing - Content and Vision

This drawing workshop for intermediate and advanced students is designed to help students use drawing to crystallize the thought processes which are basic to defining the subject and content of developing works of art. Beginning with sketch journals and moving on to larger works, the students will learn how to use drawing to express, edit and refine vision. Students should bring to class two slides of current work, a small sketchbook, drawing pencils and erasers, 20 sheets of medium weight white paper (11" x 14" or larger), two colors plus black and white of water base paint, two paint brushes and cans for water.

Instructor: Jodie Manasevit
Schedule: Saturday, October 2, 10am-5pm with a lunch break
Cost: \$65

PAINTING WORKSHOPS

NC019 Figurative Painting Workshop

This two-part workshop will combine a Friday night critique with a day of landscape painting on Saturday. Friday night, students will bring in their recent artwork, slides, etc., and a critique will be given emphasizing figurative painting and drawing skills and techniques. The instructor will show his recent work at the end of the evening. Saturday, a shore landscape demonstration will be given early, covering pallet choice, compositional considerations, and location tips. Students will then work on their own small (6" x 8") sketches the remainder of the day. During this time, they can expect individual instruction on their work as they paint, and a short review of all work done that day will be given at 4pm. At the end of class, suggestions for further study will be given. If weather is poor, students will work on still life or paint looking out the window. Completion of Introduction to Painting and Basic Drawing classes a must.

Instructor: Ed Stitt
Schedule: Friday, October 8, 6:30-9pm and Saturday, October 9, 9am-5pm
Cost: \$55

NC020 Pictorial Space

This two-day workshop for all level students is designed to teach students the fundamentals of using color to build pictorial space. Working first from still lifes with black and white paint, students will learn how to use value contrast to organize the picture plain. Moving on to color and working with both still lifes as well as abstract concepts, the students will learn to use a hierarchy of hue contrast to describe deep and shallow space. Students should bring to class: newsprint pad (18" x 24") "18 x 24" pad of medium or heavy white paper, rule, pencil, eraser, gouache, tempera or acrylic paint and brushes, colors: black, white, cadmium yellow medium hue, cadmium red medium hue, phthalo blue, permanent green and any violet or magenta.

Instructor: Jodie Manasevit
Schedule: Saturday, October 16, 10am-5pm and Sunday, October 17, 10am-2pm
Cost: \$90

PAINTING ON FABRIC

NC024 Hand painting on Fabric

This workshop will be an intensive class in painting on fabric. Students will learn to mix dyes and pigments for painting on silk, cotton and rayon. Resists, dye shading, washes and steam-setting dyes will be taught. We will explore various uses for painted fabrics such as home furnishings, fashion and fine art pieces.

Instructor: Margaret Ryding
Schedule: Saturday, December 4, 10am-5pm & Sunday, December 5, 1-5pm.
Costs: \$105 (\$90 Workshop Fee & \$15 Lab Fee)

GLASS WORKSHOPS

NC806 Principles of Neon

An overview of neon technology, design parameters, and construction techniques. Includes slide lectures discussing neon's history in both art and design. Electrical and mechanical design considerations will be discussed at length. Demonstrations of pattern making, glass bending, and filling of neon tubes. The goal of this workshop is to give artists and designers enough practical experience to allow them to easily incorporate neon in their art work.

Instructors: Joe Upham and Janna Longacre
Schedule: Saturday, October 16, 9am-5pm
Costs: \$80 (\$70 Workshop Fee & \$10 Lab Fee)

NC807 Glass Sandblasting Workshop

This one day workshop will be a basic introduction to the operation of sandblast equipment, abrasives, masks, stencils, photo-resist methods, and sand carving glass. Students will execute at least one personal design on glass. The aim of the workshop is for students to begin to realize the resources for use in their own art work. Students may bring in their own glass.

Instructor: Bernie D'Onofrio
Schedule: Saturday, September 18, 9am-5pm
Cost: \$80 (\$70 Workshop Fee & \$10 Lab Fee)

FOUNDRY

NC028 Foundry, Ancient Processes

The focus of this workshop will be to duplicate as closely as possible, the lost wax methods used by artisans over 2000 years ago. Participants will build and use a primitive coal-fired furnace. Molds and wax will approximate mixtures used in historic times.

Instructor: John Wolfrum
Schedule: 4 Saturdays, 10am-2pm, September 11, 18, 25 & October 2
Costs: \$120 (\$100 Workshop Fee & \$20 Lab Fee)

NC306 Forging Workshop

Ever wonder how iron is wrought, or what really went on in the village smithy? Sure you have, and now is the time to find out. This workshop will teach you basic steel forging techniques which have been used for hundreds and hundreds of years. The main focus will be on the fabrication of fireplace tongs, a poker and shovel. Nails and horses are optional.

Instructor: John Wolfrum
Schedule: 4 Saturdays, 10am-2pm, October 16, 23, 30 and November 6.
Costs: \$120 (\$100 Workshop Fee & \$20 Lab Fee)

METALS

NC808 Color on Metal

This hands-on workshop will focus on the "skin" of metal using different coloring techniques an expressive element in jewelry and metalwork. Heat and chemical patination will be discussed as well as the safe home-studio use of chemicals. Each student will have the opportunity to work on samples and experiment as time allows. The workshop will also cover different applications for color on metal, coldjoining techniques and finishing. Students are encouraged to bring pieces in progress to work on or discuss. Bring notebook and lunch.

Instructor: Claire Sanford
Schedule: Saturday, October 23, 9:30am-4:30pm.
Cost: \$30 (\$25 Workshop fee & \$5 Lab Fee)

COOPERATING INSTITUTIONS

Through special arrangements, a number of courses offered at arts institutions in the Greater Boston area can be taken for MasArt credit. Registration for these courses is held at the respective institutions. For more information contact:

Art New England Summer Workshops at Bennington College, Vermont
425 Washington Street
Brighton, MA 02135
Stephanie Adelman, Director
(617) 232-1604

DeCordova Museum School
Sandy Pond Road
Lincoln, MA 01773
Ms. Eleanor Lazarus, School Director
(617) 259-0505

Fuller Museum of Art
455 Oak Street
Brockton, MA 02401
Ms. Linda Keating, Museum School Coordinator
(508) 588-6000

Nantucket Island School of Design and the Arts
P.O. Box 1848
Nantucket, MA 02554
Ms. Kathy Kelm, Director
(508) 228-9248

South Shore Art Center
119 Ripley Road
Cohasset, MA 02025
Ms. Lanci Valentine, Executive Director
(617) 383-9548

Stone Carving Studio
Marble Street
P.O. Box 495
West Rutland, Vermont 05777
Ms. Bernadette D'Amore, Director
(802) 438-2097

Call (617) 556-2555
to register with Mastercard or Visa.
August 2-27
Monday thru Friday 1-4pm

RESOURCES & PROGRAMS

CERTIFICATE PROGRAMS

The Massachusetts College of Art offers Certificate programs in Graphic Design and Art Education. Both programs are 36 credits with a specific sequence of courses. Admission to these programs is based on portfolio review and academic/professional background. For application and catalogue, please contact the Admissions Office, open 9am-5pm, Monday - Friday, (617) 232-1555 ext. 235

Graphic Design Certificate Program

The Certificate Program In Graphic Design is a series of professional courses leading to a career in the graphic design field. The program consists of 12 courses (36 credits) to be taken in a sequence over a period of no more than three years. No more than 6 credits may be transferred at the time of acceptance into the Certificate Program with the approval of the Program Director. To be eligible, applicants must have completed a minimum of 60 undergraduate credits.

Semester 1
DE121 2D Design
DE224 Conceptual Drawing

Semester 2
DE260 Typography
GD220 Introduction to Graphic Design

Semester 3
GD351 Production and Layout
GD370 Intermediate Graphic Design Portfolio
(Fall only) (Limited to Certificate Students)

Semester 4
GD311 Graphic Design II
*Elective

Semester 5
GD321 Graphic Design III
* Elective

Semester 6
GD420 Graphic Design Portfolio (Spring only)
(Limited to Certificate Students)
DE459 Marketing (Spring only)

*** Suggested electives**
DE2XX Photography for Designers
DE3X1 Book Design
DE361 Typography II
DE362 Desktop Publishing
II220 Introduction to Illustration
GD414 Advertising Design

Other electives with advisors approval

ART EDUCATION

Teacher Certification Program

The Teacher Certification Program is a post-baccalaureate program. It is designed for mature students with a BFA or a strong background in visual art. It leads to state certification (levels K-9 or 5-12) for teaching in the public schools in Massachusetts and 32 other states. The program offers essential knowledge that is also applicable to work in museums, social service agencies or any of the settings in which art education takes place. The program requires 36 credits of teaching methods, observation, art education, history, aesthetics, materials, and a semester of student teaching. Students may enroll on a full or part-time basis but should plan to be full-time during the semester of student teaching.

DEGREE PROGRAMS

The Massachusetts College of Art offers programs that lead to the following degrees: B.F.A. (Bachelor of Fine Arts), M.S.A.E. (Master of Science in Art Education), and M.F.A. (Master of Fine Arts). Students interested in degree programs must apply through the Admissions Office, open 9am-5pm, Mon-Fri, (617) 232-1555, ext. 235. Below are brief descriptions of degree programs.

BACHELOR OF FINE ARTS

Students earn a B.F.A. degree by completing a minimum of 132 semester credits distributed among courses in freshman core major concentration, critical studies (liberal arts) and electives. Degrees are earned in Fine Arts 2-Dimensional, Fine Arts 3-Dimensional, Media and Performing Arts, Design (Communications and Environmental), Art Education, and Art History.

MASTER OF SCIENCE IN ART EDUCATION

The Art Education Department offers a Master of Science in Art Education (MSAE) with two distinct tracks:

MSAE Track I Research Specialization 36 credits
Designed for students who wish to explore in depth an issue in the area of curriculum development, museum studies, art therapy or arts management.

MSAE Track II The Artist/Teacher Specialization 36 credits
Focuses on connections between the classroom and the studio by combining a studio concentration with graduate level art education courses. Track II is a new option designed to provide increased flexibility for students and current teachers to comply with new certification regulations.

For more information, call the Admissions Office at (617) 232-1555, ext. 235.

MASTER OF FINE ARTS

The Master of Fine Arts Program is designed for concentrated study as a fine artist. Students should regard this as a period of experimentation and research in their chosen areas of concentration: 2-D Fine Arts, 3-D Fine Arts, Media and Performing Arts, and Design. In addition to the studio concentration, studies in Art History and, for some students, Art Education, are carefully designed to support the particular aims and goals of each student. Students also take 2 or 3 semesters of Graduate Seminar which focuses on critical dialogue about contemporary issues in the arts and brings in numerous visiting artists. The MFA Program requires full-time study. It is generally completed in two academic years. Completion of this degree qualifies a student to teach at the college level.

RESOURCES

Art Supplies

Charrette at Mass Art

Charrette at Mass Art is located on the ground floor of the Kennedy Building (corner of Huntington and Longwood Avenues). Charrette is a source for art, design, architectural, engineering, computer and office products. A valid Mass Art I.D. earns discounts averaging 20%, with some as great as 65% off manufacturer's list price. The Mass Art store also offers a wide range of reprographic services to suit your copying needs. The store hours are:
Mon., Thurs., Friday, 8:30am-5:30pm
Tues., & Wed. 8:30am-6:30pm

Telephone: (617) 731-4378

Cafeteria

Kennedy Building, Ground Floor
Cafeteria hours are:
Monday through Friday, 7:30am-7:30pm
Saturday and Sunday, 11am-6:30pm

Mass Art Mini-Cafe (Open September-May)

The Mass Art Mini-Cafe is located beside the guard desk in the upper lobby of the Tower Building.

Morning hours are 8:30-11am. Open evenings, Monday through Friday, 5-7:30, offering soup, sandwiches, snacks, juice, coffee, etc.

Office of Career Resources

Kennedy Building- 2nd Floor
Monday- Friday, 9am-5pm

Career Development and counseling are available to currently enrolled PCE students. The use of the Career Library for grants and graduate school information is encouraged. Many other services are available upon request.

Campus Safety

Shuttle and Escort Service

Students, faculty and staff coming or going from the college after dark are urged to be careful. The area sees little pedestrian traffic after working hours. Those leaving the building should walk in groups or use the Campus Shuttle or Escort Service. The shuttle service operates:

Monday- Friday, 5:15-11:15. Students and staff may request a Walking Escort to any Mass Art parking lot of nearby T stop.

Cancellation Announcements

Cancellation of class due to adverse weather conditions is announced on the following stations: WBZ (103), WHDH (85), WRKO (68), WBCN (104). Graduate and Continuing Education will be closed when the day division is closed. Should bad weather conditions develop during the day, a decision to cancel evening classes will be made prior to 2:30pm and broadcast on the above stations.

For more information, call the Security office at 232-1555.

Dormitory (Smith Hall)

Smith Hall, Massachusetts College of Art's only dorm is located on Huntington Avenue across the street from the Mass Art campus. The dormitory is equipped to house 116 residents and rooms are available for a fee during the summer.

Museum Admission

Admission to the Museum of Fine Arts is free with a valid Mass Art I.D. The MFA is located at 465 Huntington Avenue, Boston (3 blocks east of Mass College of Art). Call 267-9377 for more information.

Admission to the Institute of Contemporary Art is free with a voucher obtained from the Continuing Education office. The ICA is located at 955 Boylston Street, Boston. Call 266-5152 for more information.

Parking is free in the evening for students who present a valid Mass Art ID after 5 pm. The Huntington Avenue lot is located across the street from the Tower building on Huntington Avenue. Students who need to park during the daytime hours must get a form from the Security Office. Coupons can then be purchased at Charrettes at Mass Art. Students registered for weekend workshops should bring their confirmation with them in order to park.

Safety in Studio Areas

The College provides a Health and Safety manual which students are advised to read. Toxic materials, toxic vapors and gases, and dangerous machinery are among the potential health hazards encountered by the studio artist. Students are urged to familiarize themselves with correct studio procedures and be aware of the possible hazards present in their particular studio area. Pregnant women, persons with respiratory problems, and persons placed under physical restriction by their physicians must make their conditions known to instructors as soon as courses begin. In some cases, the College may insist that a student withdraw from a course.

Special Needs Access

Mass Art is accessible to wheel chair users. If you use a wheelchair or have other special needs, please notify the Continuing Education office at the time of your registration so that we can provide the best possible access. We are committed to moving classes to accommodate mobility impaired students.

Directions to the Tower Building

From the Massachusetts Turnpike: Take exit 22, Prudential Center, and follow Huntington Avenue to the College.

From Route 93: Take Storrow Drive exit and follow Storrow Drive to the Copley Square-Back Bay exit. Turn right on Beacon Street, Left on Exeter Street, pass the Lenox Hotel and turn right on Huntington Avenue. Or take the Mass Turnpike as indicated above.

Public Transportation

To get to the Tower Building by way of the "T", take the Green line "E" train to the Longwood/Hospitals stop at the corner of Longwood and Huntington Avenues. Contact the MBTA for bus information.



The Art Store Gallery

The Art Store Gallery offers affordable fine arts & crafts ranging in price from \$5. to \$500. created by College students and alumni/ae in a gallery/exhibition/retail sales setting. The store is located on the first floor of the Kennedy Building. The Art Store features a range of gifts including jewelry, ceramics, glass, wearable art, greeting cards, and one-of-a-kind objects. Sales are split 50/50 with the artist and profit after expenses will support projects within the College.

Students and alumni/ae should submit slides to the store's Director and follow-up the submission with a phone call to arrange for an appointment. Arrangements must be made for an appointment before work is reviewed in person. Work will be selected and priced at the discretion of the Director and guest curators. Work needs to be pre-framed or suitable for display.

For more information, call (617) 232-1555, ext. 275.

Gallery hours are Monday-Saturday, 12-5pm. Closed July and August.

FACULTY

ANDERSON, PAUL Artist-Lecturer; Northeastern University; Consultant, Head of Color Department, Cyrc Silk Screen Co.; B.S.Ed., Tufts University; M.F.A., Massachusetts College of Art; solo exhibition, Ward-Nasse Gallery, N.Y.; Massachusetts Council on the Arts and Humanities Award in painting, 1984-85.

BING, CLAUDINE Professor of Art Education, Massachusetts College of Art; B.A., Mount Holyoke College; M.A., Columbia University; paintings in the collections of the DeCordova and Dana Museum, Tufts New England Medical Center; Solo Exhibition, Massachusetts College of Art, 1987.

BOURKE, LINDA Illustrator, Designer, Design Director, Sojourner; B.F.A., Massachusetts College of Art; M.F.A. in Illustration, Syracuse University; author and/or illustrator of ten books, including *A Show of Hands*, *It's Your Move* and *Eye Spy*; recipient of several book awards; exhibits at Nichols College, the Gutman Library, and the Master Eagle Gallery.

BRANSON, JOHANNA Professor of Art History, Massachusetts College of Art; A.B., Wellesley College; A.M., Ph.D., Brown University.

BRIGGS, THOMAS Assistant Professor of Graphic Design, Massachusetts College of Art; Visiting Lecturer, The Media Lab, M.I.T.; Partner, Theurer Briggs Design; B.F.A., Massachusetts College of Art; M.F.A., Rochester Institute of Technology; Award of Excellence, AIGA; Awards, Art Directors Club of Boston, The Creative Club of Boston.

BROWN, RICHARD Sculptor, Designer/Builder, Associate Professor of Art, Massachusetts College of Art; Master of Architecture, Harvard University; M.F.A., Washington University; B.F.A., University of Georgia; Ford Foundation Grant, Ohio Arts Council, "Aid to Individual Artists"; Mass Council Finalist Award, Sculpture and Design in the Built Environment; NEA grant for installation at the DeCordova Museum and Sculpture Park; Group Leader, MassArt "Mexico/Maya Expedition"; exhibited locally, nationally, internationally.

CASEY, JOHN Filmmaker; B.A., Manhattan College; M.A., Ph.D., Fordham University; American Federation of Art's touring program, Synthetic Movements; New Directions for Contemporary American Animation; New England Regional Fellowship Grant; Artists' Foundation Fellowship grant; New Hampshire Artist Fellowship.

CATALDO, HENRY Photographer; B.S., Stonehill College; B.F.A., Massachusetts College of Art; M.F.A., Yale University; work exhibited at Somerville Artist Grant Show, Tufts University, University of Michigan, M.I.T. and Galeria Mesa.

CHEHAB, CHARLES H. Coordinator of the Art History Program at State University of New York (SUNY), Brockport, Assistant Professor; member of Curriculum Committee of the Art/Art History Department; Research Affiliate, Aga Khan Program, Department of Architecture, M.I.T., 1992-1994; Faculty Associate, Harvard University, Center for Middle Eastern Studies, 1991-1993; Ph.D. in Fine Arts, Harvard University; attended Strasbourg and Paris Universities; Assistant Curator, Harvard Semitic Museum, 1983-84; Senior Assistant, "Polis tis Chrysochou", Princeton Archaeological Expedition in Cyprus, 1989; current research: monographs on "The Architectural Decoration of the Palace of Ayn al Jar", and "Mecca and Medina."

CHIPPENDALE, CHRISTOPHER Painter/Teacher; B.A., Marlboro College, VT.; B.F.A., Massachusetts College of Art; M.F.A., Boston University School of Visual Arts; Visiting Lecturer, Massachusetts College of Art; Awards: Arthur D. and Louise Main Post-Graduate Fellowship, 1991; Irene Parish Scarborough Scholarship, Boston University School of Visual Arts; exhibitions: Pooke Gallery, Walnut Hill School for the Arts, 1992; Michael Drescher Gallery, Brookline, 1991, 1990; group exhibition: "Seeing the Object: A Tribute to George Nick", Massachusetts College of Art, 1993.

COLLINS, LARRY Painter; B.F.A., University of Oklahoma; M.F.A., Massachusetts College of Art; exhibited at National Academy of Design, NY, Pennsylvania State University; New York University; Oklahoma Art Center; First Street Gallery, NY; Butler Institute of American Art; New York Public Library; Gumps' Gallery, San Francisco; work in the collections of Sheldon Memorial Art Gallery, Museum of Art, University of Oklahoma; Mabee-Gerrer Museum of Art; Creative Arts Studies Fellowship for travel to Italy, 1984; La Napoule Art Foundation Scholar, 1986; American Artist Golden Anniversary Traveling Exhibition, 1987; New Hampshire State Council on the Arts Grant for Painting, 1988; Artist's Opportunity Grant, New Hampshire State Council on the Arts, 1990.

COPPOLA, ROBERT S. Professor of Design; B.Arch, Catholic University of America; M.A., Cornell University; numerous publications and private architectural practice; recent work includes: restoration of 1920's motion picture theater, retail shopping (adaptive reuse) medical center, single and multiple housing design, awarded twenty-three thousand dollar software grant for eight Cad work stations for MassArt computer lab, developed first CADD course for the College, delivered paper entitled "Liberal Arts in the Studio, A to Z to A" at the Third Annual School of Visual Arts Conference in New York City.

CROSWELL, VOLNEY Freelance Graphic Designer; former staff designer for McGraw Hill Book Co. and Houghton Mifflin Co.; B.A., Dartmouth College; work in AIGA 50 Books of the Year and 50 Textbooks of the Year, New England Book Shows; painting exhibited in Paris, New York City and Woodstock, NY.

CROWLEY, CHARLES Artist/Metalsmith; B.F.A., Boston University, Program in Artisanry; studied metal spinning techniques at P.J. Gill, Col., Woburn, Halibut Point Pewter, Gloucester; exhibitions: Meredith Gallery, Baltimore, The Gallery at Workbench, New York, Craft Alliance, 1987; work included in the permanent collection of the Museum of Fine Arts and private collections; established "Top Dog Studio", a small cooperative metal shop.

CUSACK, NANCY A. Professor, Chair, Core Foundation Studio Department, Massachusetts College of Art; A.B., Boston College; M.Ed., Lesley College; Studio Preparation: School of the Museum of Fine Arts, Rhode Island School of Design; one person show, Monhegan Gallery; group shows: Symphony Hall; Tufts New England Medical Center commission and purchase, 1987.

DANEMAYER, CHRIS Graphic Designer; B.S.D., University of Cincinnati College of Design, Architecture, Art and Planning; Graphic Designer with Digital Equipment Corporation, 1984-1989; Sr. Graphic Designer at Wetzel Associates, an exhibit design firm, 1989-present.

DAVIDSON, DEBORAH Artist; B.A. in Fine Arts, SUNY Binghamton, NY; M.F.A., School of the Museum of Fine Arts, Tufts University; although she works in various media, her artist books are the focus of her work. Her books have recently been shown in a solo show at The Space, Boston; the Sephardic Exhibition, Starr Gallery, Newton, Useful Metaphors, solo show at Bannister Gallery, R.I., and Boundless Visions, Contemporary Artists Books, San Antonio Art Institute. Deborah's work is in many private and public collections including the Houghton Library, Harvard University.

DEMPEY, TOM Painter; B.F.A., M.F.A., Massachusetts College of Art; Leader, Summer Studio Program in Greece.

DENICOLA, DEBORAH Visiting Professor of Critical Studies, Massachusetts College of Art; B.A., Rosemont College; M.F.A., Vermont College; currently teaches at Massachusetts College of Art and Massasoit Community College; Winner, Embers Magazine Chapbook Competition for *Psyche Revisited*, 1992; work published in *Antioch Review*, *North American Review*, *Fiction International* and other journals; published *Rainmakers*, Coyote Love Press, Portland, Maine, 1984.

D'ONOFRIO, BERNIE Artist; B.F.A., University of Massachusetts, Amherst; M.F.A., Kent State University; exhibitions: Snyderman, Betsy Rosenfield, Habitat & Heller galleries; Gallery Nakama, Tokyo; Sanske Gallery, Zurich; collections: Detroit Art Institute; permanent collection: International Glass Museum, Denmark.

DRUM, REID M.F.A., Massachusetts College of Art; Post-Baccalaureate work at Kansas City Art Institute; B.F.A., University of North Carolina-Chapel Hill; sculpture technician, Massachusetts College of Art.

FERGUSON, JESSECA Artist, Associate Faculty at the School of the Museum of Fine Arts; A.B., Harvard University; B.F.A., Massachusetts College of Art; M.F.A., Tufts University; selected group exhibitions since 1990: Fitchburg Art Museum, Danforth Art Museum, DeCordova Museum, Howard Yezerski Gallery, Scottsdale Center for the Arts, Federal Reserve Bank of Boston, James Madison University; Artist Grant, St. Botolph Club; Faculty Enrichment Grant, Boston Museum School; Drawing Finalist Award, Massachusetts Artists Fellowship Program; Artist Travel Grant, Boston/Strasbourg Sister city Association.

FUREY, PAMELA Graphic Designer; Certificate with Honors in Graphic Design, Massachusetts College of Art; B.S., Virginia Polytechnic Institute and State University.

GILMORE, JANET Filmmaker; B.F.A., M.F.A., Massachusetts College of Art; studied at the Boston Museum School of Fine Arts.

HAMILTON, FRANCES Painter; Book Artist; B.F.A., M.A.T., Rhode Island School of Design; M.F.A., Massachusetts College of Art; studied at Showhegan School of Painting and Sculpture; Gallery Affiliation: Clark Gallery, Lincoln; recent solo exhibition: Clark Gallery, 1991, 1988; Trustman Gallery, Simmons College, 1991; group exhibitions: "Playing Around, Toys by Artists," DeCordova Museum, Lincoln, MA, 1991; Seventh Triennial Exhibit, Fuller Museum of Art, Brockton, 1993.

HAMILTON, RICHARD Illustrator, Painter; Art Institute of Boston; Art/Creative Director for ABC-TV, Magnavox, Harvard University Press, other corporate clients; Awards: N.Y. Art Directors Club, ANDY'S, CA, Art Directors Club of Boston, Boston Ad Club, Mead Paper Award, Family Circle; Gallery owner.

HARLOW, RICK Artist; B.F.A., Massachusetts College of Art; M.F.A., University of Cincinnati; has shown widely and lectured in Boston including the Institute of Contemporary Art, Boston Now, Fitchburg Art Museum, Brockton Art Museum; DeCordova Museum; represented by the Clark Gallery, Lincoln; travelled extensively throughout the tropical rain forest; concerned with issues of art and ecology; knowledge of indigenous cultures.

HASZONICS, STEVEN studio Artist; B.A., Tusculum College; M.F.A., Massachusetts College of Art; Certificate in Scientific Glassblowing, Lowell Institute School, M.I.T.; exhibitions include: 3D Faculty Technicians and Visiting Artists, North Gallery, Massachusetts College of Art, 1989; work in public and private collections.

HICKEY, LISA Senior Art Director, Arnold, Fortuna, Lawner and Cabot, Inc.; formerly Art Director, Emerson, Lane Fortuna; B.A., University of Rochester; Certificate of Graphic Design, Massachusetts College of Art; Francis J. Hatch Awards, New England Best of Broadcasting; Art Direction Magazine; Who's Who in the East; Who's Who in Emerging Leaders.

HOUSEN, ABIGAIL Professor of Art Education, Massachusetts College of Art; A.B., Wellesley College, Ed.M., C.A.S., Ed.D., Harvard Graduate School of Education; researcher and writer on aesthetic development and museum education; currently working on grants funded by N.Y.S.C.A. and N.E.A. for the Milton Avery Museum at Bard College and the Museum of Modern Art; recently published a chapter entitled, "The Effect of Gender on Aesthetic Development" for *Contemporary Perspectives on Gender and the Visual Arts*.

HRUBY, DAVID Senior Designer and Art Director, Donya Melanson Associates, Boston; Design Instructor, Massachusetts College of Art; M.F.A., University of Illinois, Urbana-Champaign, B.A., Earlham College, Indiana; extensive experience in publications and exhibits, Macintosh design (Quark XPress and Adobe Illustrator, etc.) multimedia and 3D illustration, photography, and design management.

JANSEN, TRINTJE Associate Professor of Art Education, Massachusetts College of Art; B.F.A., Boston University; M.Ed., Antioch University; 1986; Gallery Director & Education Director, Project Arts Center, 1972-1985; article, "Islands of Clay" in *Art Education Here*, 1987; work currently at Chase Gallery, 173 Newbury Street.

JASKIEL, STAN Senior Industrial Designer at Digital Equipment Corporation; B.F.A., Massachusetts College of Art.

KARETNIKOVA, INGA Ph.D. in Art History and MA. in Cinema, Academy of Arts, USSR; former Carnegie Mellon and Guggenheim Fellow; Associate Professor, Boston University published several books and numerous articles on film and art in her native Moscow and Europe; author of scripts for film and TV; currently writer of special programs for the BBC in London; author of *How Scripts Are Made*, S. Illinois University Press and Mexico According to Eisenstein, University of New Mexico Press.

KEEGAN, DONNA HIRT Professor of Fine Arts 2D, Massachusetts College of Art; B.F.A., University of Michigan; M.F.A., University of Wisconsin; exhibitions: Smithsonian American Museum of Fine Arts, Bard College, University of Vermont, Alan Stone Gallery, Alan Klein Gallery; illustrator for Warner Brothers and MCA records, etc.

KELLER, GABRIELLE Photographer; B.F.A., Boston University; M.A., Lesley College; works as freelance photographer with George Peet; Winner of American Catalogue Gold Award in 1988 for photography on Caswell Massey catalogue; publications include "Court-houses of the Commonwealth," University of Massachusetts Press, 1984; member of the Polaroid International Collection.

KOHLBERG, BETTY Artist; B.F.A., Massachusetts College of Art; M.F.A., Tufts University and School of the Museum of Fine Arts, Boston; taught at Massachusetts College of Art and South Shore Arts Center; collections: Hines Industrial/Boston Museum of Fine Arts, Graham Gund Associates, Herbert Plimpton Collection, Rose Art Museum, Brandeis University; recent exhibitions: Gordon Gallery, Santa Fe, New Mexico, 1990, 1991 & 1992; solo exhibitions: Washington and Lee Art Gallery, Lexington, Virginia, 1991 & 1992.

KOSLOW MILLER Frandine, Reviewer for Artforum since 1988; contributor to The Print Collector's Newsletter and Art New England; exhibitions curated: "Henry David Thoreau as a Source for Artistic Inspiration," "Liberation: A Selection of Portraits in New England," and "The New Transcendence: Spiritual Abstract Art," member of the Critical Studies faculty at Mass Art since 1986.

FACULTY

KUNREUTHER, ELIZABETH Photographer/Freelance Printer: B.F.A., Nova Scotia College of Art and Design; M.F.A., Massachusetts College of Art; Instructor of Photography, Art Institute of Boston; Assistant Curator, Harvard Photography Archives; solo exhibitions include: Midtown Y Gallery, NY, 1991; Washington University Photography Gallery, St. Louis, 1990; group exhibitions: "The New England Biennial" Photographic Resource Center, Boston, 1991; "Looking at Death", Sert Gallery, Harvard University, 1993.

LONGACRE, JANNA Professor of Fine Arts 3D, Massachusetts College of Art: B.F.A., Rhode Island School of Design; M.F.A., University of Michigan; Mass Artists Foundation grant, 1981; exhibitions: Morris Museum, New Jersey; Bruce Museum, Connecticut; Newport Art Museum, Rhode Island; Laumeler International Sculpture Park, St. Louis, Missouri.

LORETI, TONY Photographer: B.S., Boston University; M.F.A., Massachusetts College of Art; teaches at Massachusetts College of Art and the Danforth Museum of Art.

MANASEVIT, JODIE Artist: B.S., city University of New York; M.F.A., Hunter College, New York; solo exhibitions: Condeso Lawler-Gallery, New York, 1991, 1990; group exhibitions: Condeso-Lawler Gallery, New York; Alumni Exhibition, Hunter College, New York; "The Landscape in Question", Foreman Gallery, Hartwick College, New York; Fellowship, New Jersey State Council on the Arts, 1982.

MAURER, BERNIE Senior Industrial Designer at Digital Equipment Corporation: B.S. in Industrial Design, University of Cincinnati.

MCCLUNEY, EDWARD Printmaker, Illustrator, Technical & Portrait Photographer: B.A., B.F.A., Virginia State College; M.F.A., University of Massachusetts at Amherst; numerous one-man and group exhibitions; works in collections of several museums and permanent collections.

MENDEZ-DIEZ, FRANCISCO Painter/Printmaker/Educator: Fifth Year Certificate, School of The Museum of Fine Arts, Boston; Program Instructor, Artful Adventures Program, Boston Museum of Fine Arts; teaches at Roxbury Community College, Member, Multicultural Advisory Board, Boston Children's Museum; group exhibitions include: "Worse than Animals", Artists' Foundation Gallery, 1993; "Insights", Westfield State College, 1991; Latin American Artists, Bank of Boston and Gallery 109, Wellesley College, 1990; Neu England Impressionen, Galerie Kunst, Germany, 1989; "Painting & Prints", solo exhibitions: Green Street Gallery, 1989; Massachusetts College of Art, 11th Floor Gallery, 1988.

METZGER, MAUREEN M.F.A., Massachusetts College of Art; collage artist for nearly 30 years; performance artist, writer, and tap dancer; received grants from the Massachusetts Council on the Arts and Humanities, Arts on the Line (Cambridge Arts Council and MBTA), and the Massachusetts Arts Lottery.

MONAFO, JANET Artist: Painter; NEA Grant for Painting, 1982; one-person show at Allan Stone Gallery, NY, 1984; at Sherry French Gallery, NY, 1987, 1989, 1992; groups shows include: American Academy and Institute of Arts and Letters, NY, 1983; National Academy of Design, NY, 1988; The Fuller Museum, MA; The DeCordova Museum, MA and many others.

MORRIS, RON Photographer: B.A., University of Louisville; M.F.A., Massachusetts College of Art; exhibited at: Rhode Island School of Design; Memphis Academy of Art; Vision Gallery; Addison Gallery of American Art; Hudson River Museum and Newton Arts Center; has taught at Emerson College, Art Institute of Boston and Newton North High School.

NATHANS, FRED Graphic Designer: B.S., University of Bridgeport, Connecticut.

NORRIS, TIM Artist/Writer/Theorist/Educator: B.A., Durhan University; M.S.M., Lesley College; Ph.D. Candidate, University of Birmingham; Artists Award, Arts Council of Great Britain; studied at Polytechnic of Central London School of Communications, London College of Printing and the Inter-University Center, Yugoslavia; former administrator of the London Filmmaker's Cooperative; Research Assistant, Massachusetts Council on the Arts and Humanities; Curator of several exhibitions, including "The Other Body".

O'MALIA, CAROL Illustrator: B.F.A., Rhode Island School of Design; clients include Pizzeria Uno, Houghton Mifflin; Lotus, Teaching Assistant at R.I.S.D., 1985; Instructor, Massachusetts College of Art; Awards and exhibits: R.I.S.D. Alumni Show, Woods Gerry Gallery, Providence, RI, 1989; Art Quest finalist, Musavi Arts Center, New York, 1988.

OUELLET, ALVIN Artist/Educator; Painter: B.F.A., M.F.A., Massachusetts College of Art; collections: Laventhol & Horvath; Hill & Barlow; Domain, Inc.; group exhibitions include: "Interior Spaces", Danforth Museum, 1988; recipient of Massachusetts Arts Lottery Grant through the Worcester Cultural Commission; solo exhibition: Worcester Polytechnical Institute, 1991.

PARK, CHRISTY Chair, Art Education Department, Massachusetts College of Art: B.S., M.F.A., Ph.D., Ohio State University; Painting, Art Students League, New York; exhibitions: Massachusetts College of Art North Hall Gallery, 1988; Afterimage, Boston; 55 Mercer Street Gallery, New York; author of "Art Education Texts from a Feminist Perspective," Art & Artists, 1985.

PETERSON, BENJAMIN Assistant Professor of Painting, Massachusetts College of Art: A.B., North Carolina University; M.F.A., Hartford Art School-University of Hartford; selected exhibitions: The School of the Art Institute of Chicago; Slater Museum, Connecticut; C. & D Edition/New York; St. Anne's Museum/Barbados, BWI; Museum of Fine Art, Boston.

RAHILLY, PAUL Painter: B.S., Tufts University; studied at Art Students League of New York; M.F.A., Massachusetts College of Art; Adolph and Esther Gottlieb Foundation Grant, 1988; National Endowment for the Arts, Visual Artists Fellowship for Painting, 1985; Massachusetts Artists Fellowship in Painting, 1979; exhibits at Gallery NAGA, Boston and the Contemporary Realists Gallery, San Francisco.

REGAN, FELICE Director, Graphic Workshop: B.F.A., Massachusetts College of Art; Art Director's Club of Boston design awards; Advertising Club of Boston Hatch Award; Print Magazine design awards; WBZ-TV "Fund for the Arts" grant recipient, 1985.

ROMAN, DIANNE B.F.A., Kent State University; graduate study, University of Akron; M.F.A., Massachusetts College of Art.

RYAN, A.E. Sculpture/Mixed Media: B.A., Boston University; B.F.A., Massachusetts College of Art; M.F.A., Tufts University/School of the Museum of Fine Arts; taught at The Museum School, Massachusetts College of Art, (August Studios), Tufts University; Artist with "Arts on the Line" (MBTA), 1986-88; solo exhibitions: Constructions and Installations, Massachusetts College of Art, 1991; Koppelman Gallery, Tufts University, 1991; group exhibitions: Offends, Space Gallery, 1992; Icons to Domesticity, Provincetown Art Museum, 1992; work in many public and private collections.

RYDING, MARGARET B.A., M.A., Iowa State University; painted silk for Oleg Cassini in New York and David Joseph in Boston; has shown nationally and in Canada; exhibited in the Smithsonian; designed fabric for Keds shoes.

RYTERBAND, BEN Professor of 3D Fine Arts, Massachusetts College of Art: B.A., Antioch College; M.F.A., Rhode Island School of Design; Apprenticeship in Japan, 1969-70; work exhibited nationally.

SABERI, MOHSEN Artist: B.F.A., M.F.A., Massachusetts College of Art; exhibited throughout Asia, Europe, and America.

SALIANI, NAHID Sculptor: Certificate of Graduate Studies, Ecole des Beaux-Arts, Paris; Diploma in Sculpture, Rome Academy of Fine Arts, Rome; Assistant Professor, University of Tehran, College of Architecture and Applied Arts, 1966-80; Special Advisor in the Selection Committee for Sculptures and Architectural Landmarks, Ministry of Culture and Arts, Tehran, 1968-1979.

SANDMAN, JO Artist: M.F.A., University of California at Berkeley; M.A., Radcliffe College; studied painting at Black Mountain College and with Hans Hoffman and Robert Motherwell; taught at Massachusetts College of Art, Wellesley College; visiting artist at the Chicago Art Institute; one-person shows: Stux Gallery, 1981, 1982, 1983; O.K. Harris Gallery, New York, 1973, 1975, 1982; included in Boston Now "Painting," 1981, "Drawing", 1988; installations at Mobius, 1988; redpoint of Bunting Fellowship, 1986-87; represented by the Thomas Segal Gallery, Boston.

SANFORD, CLAIRE Jeweler and Metalsmith; part of Top Dog Studio in Bedford, MA; graduate of California College of Arts and Crafts and Boston University's Program in Artisanry; taught in Boston area, Haystack, Penland and Horizons; exhibits jewelry and hollowware nationally.

SEBOR, CABLE, PAMELA Free-lance Fashion Designer/Design Assistant, GBS Designs, Newbury St.: B.A., University of Maine; B.F.A., Massachusetts College of Art; Paris Fashion Institute, Fashion Certificate; MassArt Designer of the Year Award, 1990 & 1991; featured on Good Day Show; work shown at BDC Press Expo Show and Buy Boston Design Gala; member of The Boston Design Collaborative.

SHELL, BIRGIT Assistant Professor of Art History, Massachusetts College of Art: B.A., Universities of Munich and Rome; M.A., Ph.D., Harvard University.

SILVERMAN, ANNIE Visual Artist, Educator: B.A., Clark University; B.F.A., Massachusetts College of Art; Ed.M., Tufts University; faculty, UMass Harbor Campus, Boston Writing Project; monitorship in Papermaking, Collage and Construction, Haystack Mountain School of Crafts; exhibited paper constructions at the Kingston Gallery, the Haystack Mountain School of Crafts; member of Experimental Etching Studio; mixed media work at Mobilia, Cambridge and Design Impressions of Cape Cod.

SMALL, DAVID Assistant Professor of Painting: M.F.A., Massachusetts College of Art; B.F.A., University of Massachusetts/Amherst; Ernst Fuchs Summer Seminar in Misch Technique, Austria, 1975; one-man show at Mills Gallery-Boston Center for the Arts, 1984-85, 89; Brockton Art Museum Triennial; Zoe Gallery, 1986 and 1987; Gallery Israel-Tel-Aviv, Israel; Castle Scholz-Reichenau, Austria, Ice Age, Zoe Gallery; Perez Gallery at Saratoga Springs; NY, 1988; Cyclorama, Boston Center for the Arts, 1988 and 1989; Franklin Silverstone Gallery, Montreal, 1990; Chase Gallery, Boston, MA, 1990; "The Mind's Eye," Fitchburg Art Museum, 1991; "Reverent/Irreverent," Vanderbilt University, Nashville, TN, 1993.

STEINMETZ, LEON Author, Illustrator, Painter: Diploma, Moscos Academy of Art; First Prize, Biennale of European Artists and Sculptors, Latina, Italy, 1973; CRRT Book Award for children's book Hans Clodhopper, 1975; Fellow of Bread Loaf Writers' Conference, 1976; children's books published by major publishers in the U.S. and England.

STITT, EDWARD Artist: B.F.A., Kent State University; M.F.A., Massachusetts college of Art; Collections: Cabot Corporation, Bank of Boston; groups shows: "Monocular Vision", Fitchburg Museum of Art, 1989; "Within the South End", Boston Cyclorama, 1989; solo exhibitions: Gallery Naga, 1987, 1988, 1990, 1992; Tibor De Nagy Gallery, New York, 1992.

STRIBAKOS, CHRIS Associate Professor, Massachusetts College of Art; Instructor, Metropolitan College, Boston University: B.A., Boston University; M.A., Harvard University; Ph.D. Candidate, Harvard University; Lectures: "Social Darwinism", Salem State College, 1984, "Utopian Thought", Massachusetts College of Art, 1985.

TANDY, DAVID Artist: B.A., Chelsea School of Art, Great Britain; M.F.A., Massachusetts College of Art; numerous exhibitions in England and Boston; represented by Rutherford Gallery, Boston; Post Art, San Francisco, CA; Gallery Matrix, Provincetown, MA.

TOURLENTES, STEPHEN Photographer: B.F.A., Knox College, M.F.A., Massachusetts college of Art, individual and group exhibitions - national and international; Polaroid Corporation Grant.

THIBEAULT, PETER, R. Industrial Designer, Principal, Thibeault Design, Inc.: B.F.A., Rhode Island School of Design; Graduate Studio Program, Fine Arts, University of Rhode Island; Awards: 1st Annual Bronze Bean Award: Boston IDSA, 1990; Finalist: Best of Show Award, "The Glorified Goblet," Signature Gallery; Award of Excellence, "Furniture of the '90's," Exhibition, Houston, TX, 1990; Exhibitions: "Playing Around," DeCordova Museum, 1991; Curator for "Mass quantities," Society of Arts & Crafts, 1990; Rain Forest Juried Show, RISD Museum of Art, October, 1993; Publications: "Lathe Turned Objects", The Wood Turning Center, Inc., 1988; Exhibitor Magazine, March, 1988.

TRACHTMAN, ARNOLD Artist: B.F.A., Massachusetts College of Art; M.F.A., School of the Art Institute of Chicago; one-person show, AAMARP Gallery, Boston, 1981; exhibited at Brockton Museum, 1980; one-person show, Addison Gallery of American Art; one-person show, Montserrat School of Art, 1985; represented in exhibition "The Other America in Germany", London & Stockholm, 1983-85; Boston Arts Festival, September, 1985; listed in Who's Who in American Art; two-person show, Beaulieu Art Resources, Cambridge, MA, 1988; group exhibitions: Brockton Triennial, 1990; "As Seen by Both Sides", 1991-1995.

WASHINGTON, KEITH Artist: B.F.A., Massachusetts College of Art; recent exhibitions include: group show: "Celebrating African Identity: Politics and Icons of Representation, A Space gallery, Toronto, 1992; solo exhibition: Transportation Building, Boston, 1990; murals: in progress, Untitled, Boston City Hospital Pediatrics Clinic.

WEINER, JAMES B.A., Mansfield University; Certificate of Mastery in Ceramics; Boston University Program in Artisanry; study in graphic design concentrating in Computer Graphic Applications, Massachusetts College of Art; taught at the School of the Museum of Fine Arts and the University of New Hampshire; his work has been shown in numerous regional galleries and is included in many private collections.

WOLFRUM, JOHN Sculptor: M.F.A., Massachusetts College of Art; Regional Sculptor residing in Cambridge; work exhibited throughout New England.

INFORMATION & POLICIES

ACADEMIC INFORMATION

The Massachusetts College of Art is accredited by the National Association of Schools of Art and Design and the New England Association of Schools and Colleges.

All courses are open to adults and college-age students. High school seniors may also be eligible to enroll in 100-level courses for credit with a recommendation from the art department of the school the student is attending.

Transfer of Credits

Courses taken through the Continuing Education program will generally transfer into the Mass Art B.F.A. program as either studio or academic electives. Core and major studio credit is given only by portfolio review upon admission to the B.F.A. program, all prerequisites (as listed in the undergraduate catalogue) must be met.

Students who wish to transfer credits to another institution are advised to consult with their registrar or Dean prior to enrollment.

All courses are 3-credit unless otherwise indicated. Courses numbered in the 100-299 series may be taken for undergraduate credit only. Courses numbered 300-499 may be taken for either graduate or undergraduate credit, and courses numbered 500 and above may be taken only for graduate credit.

Information, catalogues and advising for students who are interested in the Massachusetts College of Art degree program are available through the Admission office in the Administration building, 232-1555, ext. 235. Advising on Continuing Education courses and credit transfer is available through the Continuing Education office, 232-1555, ext. 443.

Change of Course/Add-Drop

A student who is already in a Continuing Education course may add or change a course until the third week of classes by completing an Add-Drop form, available from the Continuing Education office. A student will be admitted to the requested or added course on a space available basis or with the permission of the instructor. Refunds for those who withdraw from a course are made according to the Refund Schedule (see Financial Information).

Change of Credit Status

Once registered, students who wish to change from one level of credit to another (e.g. from undergraduate to graduate or from audit to credit or vice-versa) must submit a completed Add-Drop form before the third class meeting.

Auditing

All courses can be audited. Students who register for a course on an audit basis may, and are encouraged to participate in all course activities. However they will NOT receive formal evaluation on their performance.

Independent Study

If a course appropriate to a student's needs is not offered in a given session, a student may apply for an Independent Study project. The student is responsible for developing a proposal in consultation with a faculty advisor (an approved Continuing Education or day school faculty member), including a thorough description of the project and a proposed schedule of meetings. No Independent Study projects will be processed for fewer than three credits. No Independent Study projects will be processed later than three weeks after the beginning of the semester. For registration procedures and Independent Study forms, contact the Continuing Education office.

Grading Information

In the Fall of 1987, the College instituted a dual grading system. Under this system, some departments assign letter grades, and other departments assign Pass/No-Credit grades. All Studio Foundation courses and MFA students are graded on a Pass/No-Credit system. For all enrollments between 1971 and 1987, the only courses which can appear on transcripts are those in which the student received a grade of Pass (P) or Honors (H). Departments assigning letter grades are: Critical Studies (note: all 100-level Critical Studies receive Pass/No Credit grades including CSA101, CSA102, CSB150 & CSC100), Art Education, Design. Grades are H (Honors), A, A-, B+, B-, C+, F (Fail), INC (Incomplete), and W (Withdrawal).

Departments assigning Pass/NO Credit grades are:

Fine Arts 2D, Media and Performing Arts, Foundation Studio Foundation (Course Codes= SF (formerly CP) and effective Fall, 1991, Fine Arts 3D.

Grades are: H (Honors), P (Pass), INC (Incomplete), W (Withdrawal), and NC (No Credit)

Only courses which were successfully completed will appear on transcripts.

Clarification of Evaluation

Students in Pass/No Credit courses may request a written explanation from their instructors by obtaining a Clarification of Evaluation form from the Continuing Education office BEFORE THE CLASS ENDS. The instructor will return the completed form to the Continuing Education office where it will be kept on file. Students may request a copy of this form to be sent with their transcripts, when a clarification of their grade is required. Important: Effective Summer, 1993, a letter grade will not appear on a Clarification of Evaluation form.

Transcripts

There is a \$2.00 charge (check or money order) for each official transcript requested. There is a \$1.00 charge for each unofficial transcript. Request transcripts at least 10 days before they are needed, by mail or in person. Forms are available from the Continuing Education office. Telephone requests cannot be accepted. A letter request should include the student's name (name at time of enrollment if different), address, home and work telephone numbers, social security number, dates of attendance (year and semester) and a list of courses taken.

Student Records

According to Family Education Rights and Privacy Act of 1974 (Buckley Amendment) individual students have the right to review all official records, files, and data related to them and the right to challenge the accuracy of the contents of such records. Further, the Act prohibits colleges and universities from releasing personally identifiable information.

FINANCIAL INFORMATION

How to Determine the Cost of a Course
To determine the cost of a 3-credit course, add the tuition, lab charge and registration fee (printed on registration form).

Tuition
+ Lab Charge
+ Registration Fees
= Your Total

Workshop fees are listed with each workshop. If you are only taking a workshop, this is the only amount you pay.

Tuition

Tuition for a 3-credit course is as follows:

Undergraduate	\$360 (\$120 per credit)
Graduate	\$450 (\$150 per credit)
Audit	\$300 (\$100 per credit)

Tuition for a 1.5 credit course is as follows:

Undergraduate	\$180
Graduate	\$225
Audit	\$150

Lab Charge

These charges cover the cost of supplies, maintenance of equipment and services provided by each course. The amount is listed at the end of each course description. LAB FEES ARE NOT REFUNDABLE after the second class meeting whether or not the student attends.

Fees

All students, whether tuition-exempt or not, must pay the photo ID, registration, library, and student services fees (\$54.50) and if applicable, lab charges. REGISTRATION FEE IS NOT REFUNDABLE unless the course is canceled by the Continuing Education Office. See Refund Schedule below.

Registration Fee (Non-Refundable)	\$25.00
Student Services Fee	\$29.50
Photo ID	\$1.00
Library, Exhibitions, & Museum	\$17.50
Student Services	\$6.00
Breakage Fee	\$ 5.00
Total	\$54.50

Student I.D./ Replacement Fee

Students who lose their I.D. during the semester will be charged \$5.00 for a Replacement I.D.

Late Registration Fee

A fee of \$20. will be charged to students who register late. See Registration Information and Calendar for deadlines. Late Fee is non-refundable unless the course is canceled by Continuing Education.

Refund Schedule

100% of tuition, lab charge & Student Services Fees BEFORE the second class meeting.

50% of tuition ONLY and Student Services fees before the 3rd class meeting.

NO REFUNDS after the 3rd class meeting whether or not the student attends.

To request a refund, complete an Add-Drop form, available from the Continuing Education Office, and submit it to that office. Withdrawals by mail are accepted; the effective date of withdrawals is the date the latter is postmarked. Withdrawals by telephone will not be accepted.

Processing of refund checks takes a minimum of six weeks.

Refunds for MasterCard and Visa are credited to your account.

Bounced Checks

Students will be charged for a bounced check. Students who bounce a check will not be allowed to make further payments by personal check. We do not re deposit returned checks.

Bounced Check Charge \$15.00

Post Dated Checks

Post dated checks will not be accepted. They will be returned to the sender along with the registration.

Refunds for Workshops

Any withdrawal from a non-credit workshop must be received by the Continuing Education Office one full week prior to the first class meeting in order to refund the Workshop Fee.

Withdrawals received later than one week prior to the first meeting forfeit all payments.

Tuition Exemption Policy

Students with tuition exemptions may register at the end of the registration period. Enrollment is on a space available basis, and only in courses that have met the minimum enrollment criteria.

Tuition exemption does not apply to non-credit workshops. Students pay a Workshop Fee and Lab Charge.

Students who claim tuition exemption for any reason must do so at the time of registration. The program cannot refund tuition payment on the basis of retroactive tuition exemption. Students will be notified by the Continuing Education office if they have been admitted to a class within the first week of classes, but not before.

Age Based Exemptions

There is no tuition charge for persons 60 years of age or older. However, all fees must be paid. Proof of age is required at the time of registration. Enrollment is based on the conditions indicated in the Exemption Policy.

Veterans

Most veterans residing in Massachusetts are eligible for a tuition waiver. The specific requirements must be satisfied as follows:

- World War II and Korean Veterans
1. At least 90 days active duty between September 16, 1940 and December 31, 1946. OR
2. At least 90 days active duty between June 25, 1950 and January 31, 1955.
3. Discharge other than dishonorable.
4. Present copy of DD214 at time of registration.

5. Resident of Massachusetts at time of induction or Resident of Massachusetts for last two years (proof of residency required).

State Employees Eligible for Tuition Benefits

State employees, through contract negotiated benefits, are entitled to a tuition reduction for courses taken through Continuing Education. Tuition reductions are generally never greater than 50%, but may be higher for state College employees in certain instances. Fees must be paid in full. State employees must submit a form from their personnel office when they register. State employees are subject to all the terms and conditions indicated in the Tuition Exemption Policy.

Call (617) 556-2555
to register with Mastercard or Visa.
August 2-27
Monday thru Friday 1-4pm

REGISTRATION FORM

REGISTRATION CALENDAR

Mail-In Registration Begins
When catalogue is available

Phone-In Registration
To register by phone with MasterCard or Visa, call (617)556-2555, August 2-27, Monday thru Friday, 1-4pm with MasterCard or Visa.
After August 27th, you may register walk-in or mail-in your registration.

Walk-In Registration
Walk in and register during regular Continuing Education Office Hours, Monday thru Thursday, 8am-7pm and Fridays, 8am-5pm.

Late Fee
Begins September 7

Classes Begin
Thursday, September 9

Last Day for Add/Drops
Independent Studies
September 30

Last Day of Classes
Thursday, December 23rd

Holidays
October 11 Columbus Day No Classes
November 11 Veteran's Day No Classes
November 25, 26 Thanksgiving No Classes

FALL 1993

Continuing Education Registration
Massachusetts College of Art
621 Huntington Avenue, Boston, MA 02115

Please **PRINT** clearly and complete all blanks in **INK**. If this form or your payment is incomplete or incorrect, you will be contacted as soon as possible, but positions in classes will not be reserved.

PLEASE PRINT. THIS SECTION MUST BE COMPLETED IN FULL

Last Name		First	Middle
Last Mailing Address			
City	State	Zip Code	Is this a change of address? Check here ☐
Daytime Phone Area Code		Former Name if applicable	
Evening Phone		Are you a Mass Art alumni? Check here ☐	
Person to Contact in Case of Emergency		Emergency Phone Area Code	Extension
Social Security Number	Date of Birth	Male ☐	Female ☐
		Special Needs—describe	

Refund Schedule
100% of tuition, lab fee & Student Services Fees before the 2nd class.
50% of tuition only & Student Services Fees before the 3rd class.
NO REFUNDS after the 3rd class meeting whether or not the student attends

Ethnicity Survey (Required by Federal Government)

- Check One
- ☐ 01 Non-USA resident
 - ☐ 02 White Non-Hispanic
 - ☐ 03 Black Non-Hispanic
 - ☐ 04 Hispanic
 - ☐ 05 American Indian/Alaskan Native
 - ☐ 06 Asian/Pacific Islander
 - ☐ 07 Other
 - ☐ 09 Cape Verdean
 - ☐ 10 Do not wish to report

Where did you hear about Continuing Education at MassArt?

- ☐ Library
- ☐ School
- ☐ Globe
- ☐ Art New England
- ☐ Phoenix
- ☐ Other Newspaper
- ☐ Friends
- ☐ MBTA

Registration and Payment are received subject to correction and according to the terms as set forth in the current Continuing Education catalogue. I have read and agree to adhere to the Continuing Education Refund Policy as printed above.

Student's Signature

Date

For Office Use Only

Received by	Date Rec'd	Entered	Waiver Type	I.D. Number
Refund Amount	% of Refund	Date	Auth. No.	Check No.
Check No.	Date			

WORKSHOPS

☐	☐	☐	☐	☐	☐	Workshop Title	No Credit ☐	Workshop	Fee/Lab Fee
☐	☐	☐	☐	☐	☐		No Credit ☐		
☐	☐	☐	☐	☐	☐		Credit ☐		
									TOTAL

Undergraduate Credit. Available for all credit courses numbered below 500, to students who have completed at least their junior year in high school.

Graduate Credit. Available for all credit courses numbered 300 and above, to students who hold an undergraduate degree and who complete additional assigned course work of high quality. Use Section Code G1 for graduate credit.

Audit Status. Available on a space available basis in all credit courses. Students participate fully in course activities but receive no formal evaluation and no record of their participation.

COURSES

Course Number	Section Code	Course Title	Instructor	Credit Level	Number of Credits	Tuition	Lab Fee
☐	☐					\$	\$
☐	☐					\$	\$
☐	☐					\$	\$
☐	☐					\$	\$
☐	☐					\$	\$
☐	☐					\$	\$

PAYMENT: Make check or money order payable to Mass. College of Art

MasterCard and Visa

Account Number

Expiration Date

Print name of person to whom card was issued if different from student. If a student withdraws or a course is cancelled, the refund will be made only as a credit to the student's MasterCard or Visa account.

Cardholder's Signature

Tuition	\$
Lab Charge(s)	\$
Registration Fee	\$25.00
Student Services Fees	
Library, Exhibitions & Museums Fees	\$17.50
Student Center & Activities Fees	\$6.00
Breckage Fees	\$5.00
I.D. Fee (to be paid every session)	\$1.00
Late Reg. Fee	\$
Workshop Total	\$
TOTAL	\$54.50

MASSACHUSETTS COLLEGE OF ART

PROGRAM OF CONTINUING EDUCATION FALL 1993

Program of Continuing Education
Massachusetts College of Art
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Boston, MA 02115

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